

ARCHIVES OF RECORDED MUSIC
ARCHIVES DE LA MUSIQUE ENREGISTRÉE

A CATALOGUE OF RECORDED
CLASSICAL AND TRADITIONAL

INDIAN MUSIC

CATALOGUE DE LA

MUSIQUE INDIENNE

CLASSIQUE ET TRADITIONNELLE ENREGISTRÉE

WITH AN INTRODUCTION ON
INDIAN MUSICAL THEORY
AND INSTRUMENTS
BY

AVEC UNE INTRODUCTION
SUR LA THÉORIE ET LES
INSTRUMENTS INDIENS
PAR

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(SHIVĀ SHARAN)

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FOREWORD

The preparation of a catalogue of recorded music in India is, in a way, a distressing task, for the best of the music recorded has been destroyed without any regard for its artistic value.

Some of the most important recording companies were and still are mainly foreign concerns and have no responsible artistic adviser.

If the sales of a record fail to reach a certain figure during a three-monthly period, the record is automatically destroyed. The great majority of the records which should figure in this catalogue are therefore no longer available and almost all the records of musicians of the past generation have been destroyed.

Yet in order to give a reasonable idea of recorded Indian classical music, we have maintained a certain number of important records of which the matrices were recently destroyed but which are to be found in the collections of every music lover in India.

A. D.

AVANT-PROPOS

L'établissement d'un catalogue de la musique indienne enregistrée est une entreprise quelque peu décourageante, car les meilleurs enregistrements ont été détruits, sans égard pour leur valeur artistique.

Quelques-unes des plus importantes maisons d'édition de disques étaient — et sont encore — des sociétés étrangères qui n'ont pas de conseiller artistique qualifié.

Tout disque dont la vente n'atteint pas un certain chiffre au cours d'un trimestre est automatiquement supprimé. Aussi, la grande majorité des disques qui devraient figurer dans ce catalogue ne sont-ils plus en vente. De même, presque tous les enregistrements de musiciens appartenant aux générations précédentes ont été détruits.

Compte tenu de ces faits, pour donner une idée assez juste de la musique classique enregistrée, nous avons maintenu dans ce catalogue un certain nombre de disques importants dont les matrices ont été récemment détruites, mais qu'on pourra trouver dans les discothèques de tous les amateurs de musique du pays.

A. D.

The material used for preparing this catalogue was mainly collected with the active collaboration of:

Shri H. R. Doctor, Principal, College of Indian Music, Baroda;
Shri C. Subrahmanya Ayyar, Madras;
Shri B. K. Roy Chaudhury, Calcutta;
Shrimati Indira Devi Chaudhuri, Director, Sangitā Bhavanā, Santiniketan;
The Directors of All India Radio Delhi, Madras, Bombay, Calcutta, Lucknow,
Trichinopoly;
The Education Ministry, New Delhi.

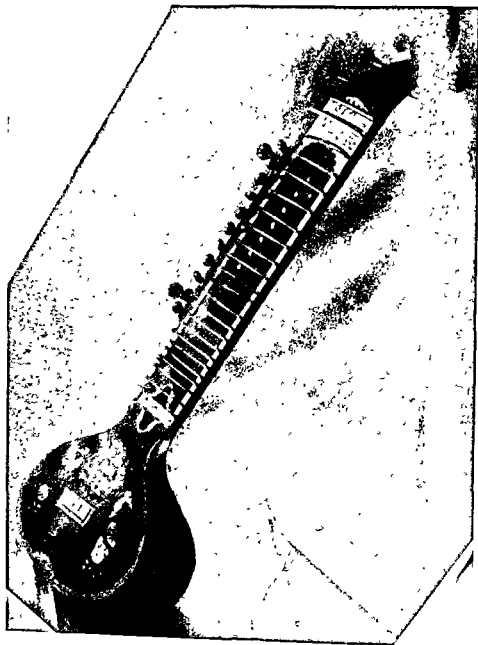
For checking the lists, listening to records, and providing additional information we are grateful to

Shri Musiri Subrahmanya Iyer, Principal, Central College of Karnātaka Music, Madras;
Prof. P. Sambamoorthy, Head of the Department of Music, Madras University;
Dr. V. Raghavan, Secretary, Madras Music Academy;
Prof. S. N. Ratanjankar, Principal, National Academy of Music, Lucknow;
Shri M. K. Samant, Cultural Association, Benares.

We further wish to convey our thanks to the musicians who sent us important information, in particular Shri Pandit Omkarnāth Thakur, Shrimati Lakshmibai Jadhav, Shrimati Juthika Roy, Mr. Abbasuddin Ahmed, etc.

Our thanks are due to the Hindusthan, Megaphone, Columbia, and H. M. V. Recording Companies for the help given to us and the facilities afforded in checking and listening to over one thousand records.

ILLUSTRATIONS



Surbahār



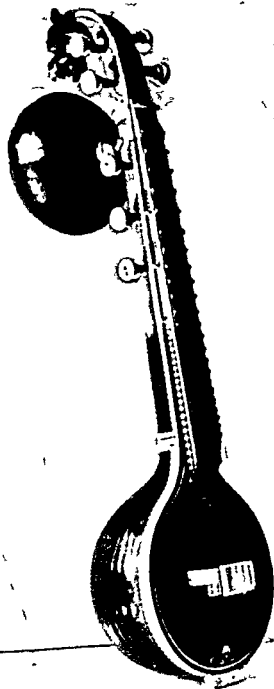
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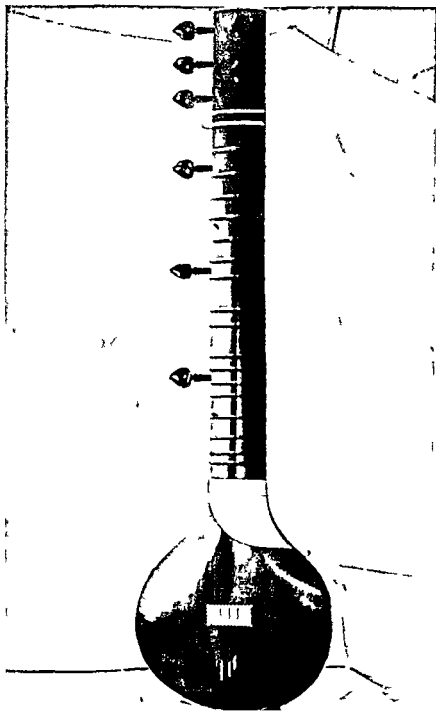


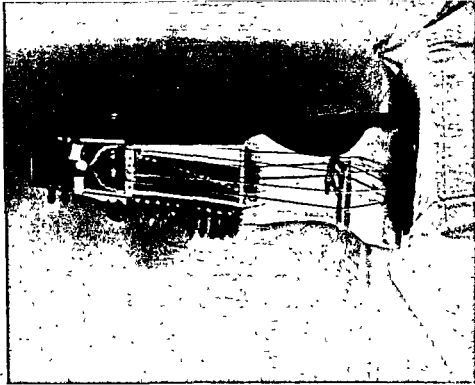
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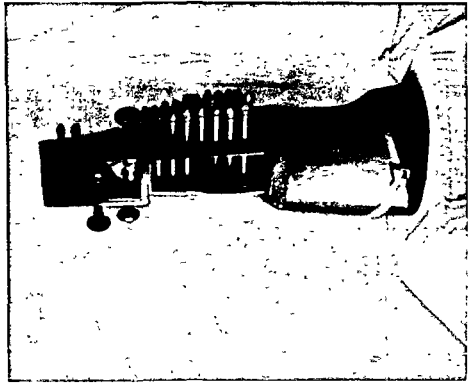
Timur Baran (playing the/jouant du Sarode)



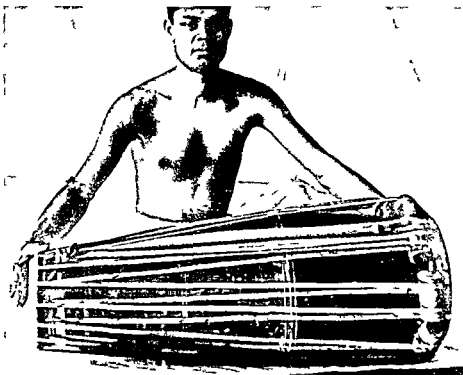




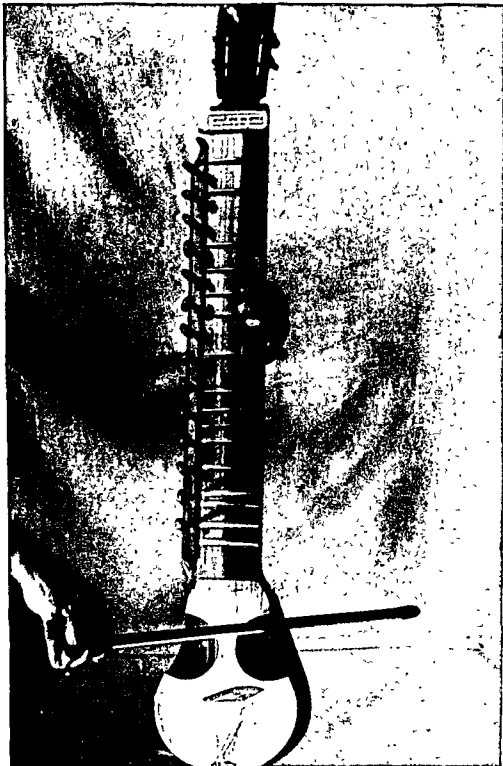
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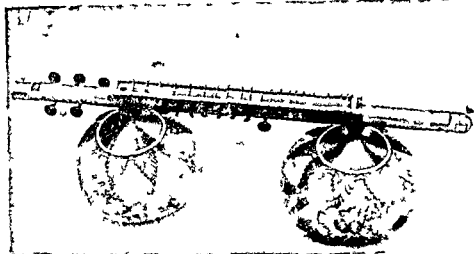


Sārangī (Back view/vu de dos).

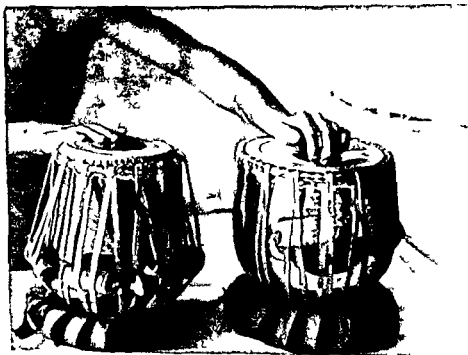


Mridangā





Uma North Ind a Indc septentrionale



Tabla

Nous tenons à remercier ici :

Shri H. R. Doctor, principal du Collège de musique indienne, Baroda;

Shri C. Subrahmanya, Ayyar, Madras;

Shri B. K. Roy Chaudhury, Calcutta;

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qui par leur active collaboration nous ont grandement aidés à rassembler les
matériaux nécessaires à l'établissement de ce catalogue.

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qui ont bien voulu vérifier nos listes, procéder à l'audition des disques et nous
fournir tous renseignements.

Tous les musiciens qui nous ont aidés de leurs avis autorisés, en particulier :
Shri Pandit Omkarnāth Thakur, Shrīmatī Lakshmībāi Jadhav, Shrīmatī Juthikā
Roy, M. Abbasuddin Ahmed, etc.

Nous tenons également à remercier les sociétés d'édition de disques Hindusthan,
Megaphone, Columbia et H. M. V. de l'aide qu'elles nous ont apportée et des
facilités qu'elles nous ont offertes pour la vérification et l'audition de plus d'un
millier de disques.

PROPOSED SELECTIONS — SÉLECTIONS PROPOSÉES

The following selections are given as a first representative choice of Indian records

Les selections ci après constituent un premier choix de disques représentatifs de la musique indienne enregistrée

I

Northern Indian music (instrumental) Musique de l'Inde septentrionale (instrumentale) (10 inches/25 cm)

- | | |
|-----------------------------------|--------------------|
| 1 Abdul Aziz Khan (vichitrā vīṇa) | H M V N 6982 |
| 2 Ali Akbar Khān (sarode) | H M V N 1678r |
| 3 Allā ud dīn Khan (sarode) | Megaphone JNG 192 |
| 4 Enayat Khān (surbahār) | Megaphone JNG 5236 |
| 5 B smullah (shahnāi) | H M V N 14560 |
| 6 Ahmadjana Thivarhava (tablā) | H M V N 15906 |
| 7 Chhoté Khān (sārangi) | Megaphone JNG 11 |

II

Northern Indian music (vocal) Musique de l'Inde septentrionale (vocale) (12 inches/30 cm)

- | | |
|--------------------|------------------|
| 1 Abdul Karīm Khan | Columbia BEX 260 |
| 2 Fayaz Khān | Hindusthan HH 1 |
| 3 Kesarbāi Kerkar | H M V HQ 2 |
| 4 Omkarnāth Thakur | Columbia BEX 270 |

III

Northern Indian music (vocal) Musique de l'Inde septentrionale (vocale) (10 inches/25 cm)

- | | |
|-------------------------|------------------|
| 1 Gulām Alī Khān (Bade) | Columbia VE 505 |
| 2 Gulām Alī Khan (Badé) | Hindusthan H 886 |

3	Omkaṛnāth Thakur	Columbia GE 3132
4	Omkaṛnath Thakur	Columbia GE 3144
5	Roshanārā Begum	Columbia VE 5032
6	Viṣṇmadeva Chattopadhyayā	Megaphone JNG 449
7	Viṣṇmadevā Chattopadhyayā	Megaphone JNG 960
8	Faiyaz Khan	Hindusthan H 1156

IV

Northern Indian music (instrumental)
Musique de l'Inde septentrionale (instrumentale)
(10 inches/25 cm)

1	Abdul Karim Khan (vina)	Columbia GE 17505
2	Ali Akbar Khan (sarode)	H M V N 16781
3	Alla ud din Khan (sarode)	Megaphone JNG 924
4	Enayat Khan (sitar)	Megaphone MCC 72
5	Mohammad Sharif (vichitrā vīṇa)	H M V N 14949
6	Ravindra Shankar (sitar)	H M V N 20027
7	Vilayet Hussain Khan (sitar)	Columbia GE 3344
8	Bismillah (shahnai)	H M V N 14564

V

South Indian music (instrumental)
Musique de l'Inde meridionale (instrumentale)
(10 inches/25 cm)

1	Rājaratnam Pillai (T N) (nagasvaram)	Columbia CA 720
2	Mahalingam (T R) (fl)	Columbia GE 6389
3	Sanjivā Rao (fl)	Columbia GE 968
4	Veenai Dhanam (vīṇā)	Columbia GE 980
5	Venkaṭaswami Naidu (vln)	H M V N 8970
6	Gopinath s Party (kathakali orchestra)	H M V N 18938

VI

South Indian music (instrumental)
Musique de l'Inde meridionale (instrumentale)
(10 inches/25 cm)

1	Sanjivā Rao (fl)	Columbia GE 6274
2	Veenai Dhanam (vīṇā)	Columbia GE 981
3	Veenai Dhanam (vīṇā)	Columbia GE 982
4	Mannarkudi K. Savitri (gottuvadyam)	Columbia GE 6540
5	Venkaṭaswami Naidu (vln)	H M V N 8971
6	Rājaratnam Pillai (T N) (nagasvaram)	Columbia CA 731

VII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

- | | |
|--------------------------------|------------------|
| 1. Subrahmanya Iyer Musiri | Columbia LBE 57 |
| 2. Rāmānujā Iyengar, Ariyakudi | Columbia A 106 |
| 3. Shrinivāsā Iyer, Semmangudi | Columbia VE 62 |
| 4. Pattammal D. K. | Columbia GE 6203 |
| 5. Subbulakshmi M. S. | H. M. V. N 18680 |
| 6. Vasantākokilam (N. C.) | H. M. V. N 18552 |

VIII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(12 inches/30 cm)

- | | |
|---------------------------|-----------------|
| 1. Bālāsrahmanyam (G. N.) | Columbia H 123 |
| 2. Subbulakshmi (M. S.) | H. M. V. HT 116 |

IX

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

- | | |
|----------------------------|------------------|
| 1. Subrahmanya Iyer Musiri | Columbia LBE 30 |
| 2. Pattammal (D. K.) | Columbia GE 6173 |
| 3. Subbulakshmi (M. S.) | H. M. V. N 18234 |
| 4. Vasantākokilam (N. C.) | H. M. V. N 18219 |

X

Songs of Rabindranath Tagore
Chants de Rabindranath Tagore

- | | |
|--|------------------|
| 1. Tumi ki ké bolé chhabi (Pankaj Mullick) | Columbia VE 2524 |
| 2. Vasanté ki shudhu kévala (Shāntidevā Ghosh) | H. M. V. N 27614 |
| 3. Hé Nirupamā (Hemanta Mukherjee) | Columbia GE 2873 |
| 4. Jaga Gaga alasa (Hemanta Mukherjee) | Columbia GE 7502 |
| 5. Ogo Badhu Sundari (Amitā Sēn) | Hindusthan H 866 |
| 6. Chinilé nā āmāré ki (Amitā Sēn) | Hindusthan H 279 |

XI

Tibetan Music
Musique tibétaine

- | | |
|---|------------------|
| 1. The Offering of the 10th (Monks of the Maru Monastery) | H. M. V. N 16622 |
| L'offrande de la dime (moines du monastère de Maru) | |

- | | |
|--|------------------|
| 2. The Lion of the Moon (Kyumu Lunga Troupe)
Le lion de la lune (troupe de Kyumu Lunga) | H. M. V. N 16623 |
| 3. The Nests of the Birds (Lhasa Orchestra)
Le nid d'oiseaux (orchestre de Lhasa) | H. M. V. N 16624 |
| 4. Lady, Bright as the Sun (Kyumu Lunga Troupe)
Dame, brillante comme le soleil (troupe de Kyumu Lunga) | H. M. V. N 16678 |
| 5. The Sea Goddesses (Lhasa Orchestra)
Les déesses de la mer (orchestre de Lhasa) | H. M. V. N 16679 |
| 6. Nor-Sang Trang-Sum (Lhasa Orchestra)
(orchestre de Lhasa) | H. M. V. N 20020 |

INTRODUCTION

TRANSLITERATION

In Sanskrit, Hindi, Marathi, etc

- e is pronounced like "ay" in "day"
- ā hardly sounded, like the French mute 'e'
- ñ nasalisation of the previous vowel (i.e. an like the French 'an')
- ṭṇ cerebrals

In Bengali words

- a is pronounced like "o" in "mob"
- ś is always pronounced "sh"
- ā is pronounced like "a" in "father"
- ac is pronounced like "a" in "cat"
- v is pronounced "b"

THE INDIAN SYSTEM OF MUSIC

The Indian system of music is based on properties of sound distinct from those used either in the Harmonic (Western) or the Cyclic (Chinese) systems of music

To appreciate Indian music, we must leave aside Western musical conceptions and habits. If we try to judge one system of music from the standpoint of another we are unable to assess its worth

Indian music is modal, as was ancient Greek music, and as are the systems prevalent in Turkey, Persia and most of the countries of the Middle East. In this system, the meaning of each note depends on its relation to a permanent sound, the tonic, whether this tonic is played simultaneously or not. The habit of hearing each sound as related to a fixed basic one has to be acquired by people used to other systems

Since the meaning of each note depends on its position in the scale, memory plays an essential part in the understanding of modal music. In speech we have to remember all the words of a sentence until the last word permits us to grasp the general meaning. Similarly, in modal music one has to remember the elements of the mode as they appear one after another, until the modal picture is completed and the expression can be fully appreciated

Once the necessity of this mental training is realized, a little practice will make it easy to grasp Indian music

The fact that the tonic is fixed in the modal system implies that, in any piece of music, a given pitch always corresponds to a given interval. This has very

TRANSCRIPTION PHONETIQUE

en hindi, en marathi, etc. :

ononce comme en français;

monce à peine, comme un « e » muet;

le son nasal à la voyelle précédente;

tdn sont des consonnes *cérébrales* ou rétroflexes.

En bengali :

a se prononce comme « o » dans « mobilisé »;

s se prononce toujours « ch »;

ā se prononce comme « a » dans « tâche »;

ae se prononce comme « a » dans « patte »;

y se prononce « b ».

LE SYSTÈME MUSICAL INDIEN

Le système musical de l'Inde repose sur des propriétés du son distinctes de celles qui entrent en jeu dans le système harmonique de l'Occident et dans le système cyclique des Chinois.

Pour apprécier la musique indienne, nous devons laisser de côté toutes les habitudes et conceptions musicales de l'Occident. En voulant juger ce système d'après un autre, nous nous condamnons à n'en pas comprendre toute la valeur.

La musique indienne est modale, comme celle de la Grèce antique et comme aujourd'hui encore les systèmes les plus répandus en Turquie, en Perse et dans la plupart des pays du Proche-Orient. Dans ce système, le sens musical de chaque note dépend de son rapport avec un son permanent, la tonique, que cette tonique soit jouée simultanément ou non. Quiconque a l'habitude d'autres systèmes doit s'entraîner, s'il veut comprendre celui-ci, à entendre chaque son en relation avec une base fixe.

De plus, le sens musical de chaque note dépendant de sa position dans la gamme, la mémoire joue un rôle essentiel dans la compréhension de la musique modale. De même qu'il faut se rappeler jusqu'au dernier tous les mots d'une phrase pour en saisir le sens général, de même il faut dans la musique modale se rappeler tous les éléments du mode, l'un après l'autre, au fur et à mesure de leur apparition jusqu'à ce que l'image modale soit complète et l'expression voulue pleinement réalisée.

Une fois qu'on aura reconnu la nécessité de cet exercice mental, il suffira d'un peu de pratique pour comprendre aisément la musique indienne.

definite advantages. The ear quickly becomes trained to recognize the interval and expression of even the briefest note. Further, as a result of this correspondence, accuracy of pitch is of great importance and minute differences become recognizable. Hence the modal system of music always leads to a very detailed scale where a difference of one comma may bring about a complete change in colour and meaning. This offers vast possibilities of musical expression.

INSTRUMENTAL AND VOCAL TECHNIQUE

To obtain perfect accuracy in the intervals, Indian music favours instruments which allow, by sliding, or pulling on the strings, a constant adjustment of pitch. Similarly in vocal technique only such notes are called for as are absolutely free from vibrato or fluctuation. The volume or mellowness of the tone being far less important than accuracy of pitch, certain voices are considered good which may at first appear unpleasant to foreign ears. Likewise, most Western voices seem very unmusical to Indian ears and appear never to maintain a definite pitch.

THE INDIAN SCALE

Indian music is based on natural intervals and rejects temperament as detrimental to musical expression. The octave is normally divided into 22 unequal intervals corresponding to simple ratios. Some modes, however, use a few sounds more, bringing the total of intervals in current use up to about 30. These intervals, which are called *Shruti*, are used with utmost precision and are very easily recognized by their different expression once the ear is trained to appreciate them.

THE MODES OR RĀGĀS

A certain number of intervals corresponding to definite expressions are chosen to form a mode or *rāgā*. Modes are not supposed to have less than five or more than twelve notes. The most usual however, have seven notes.

The tonic and fifth being invariable, the different positions—either flat or natural—of the remaining five notes allow the formation of 72 basic scales. On these can be established an almost limitless number of modes with some differences in their ascending and descending scales. Although the definition of thousands of modes can be found in the ancient theoretical treatises, not more than a few hundred are in common use at the present time. They are taught traditionally with all the particular ornaments which may best bring out their expression, and they form the basis of instrumental and vocal classical music.

Le fait que dans le système modal la tonique est fixe implique que, dans tout morceau musical, à un intervalle donné correspond toujours une hauteur de son donnée. Cela présente des avantages certains. L'oreille s'entraîne rapidement à reconnaître l'intervalle et l'expression même de la note la plus brève. D'autre part, et cela résulte de cette correspondance, la justesse du son a une grande importance et les moindres différences sont faciles à reconnaître. Il s'ensuit que le système modal exige toujours une gamme extrêmement détaillée, ou une différence d'un seul comma peut provoquer un changement complet de couleur et de signification. Cela offre à l'expression musicale les plus vastes possibilités.

TECHNIQUE VOCALE ET INSTRUMENTALE

Pour obtenir une justesse parfaite des intervalles, on donne la préférence aux instruments qui permettent, par un simple glissement ou par un pincement des cordes, d'ajuster constamment la hauteur du son. De même, en technique vocale, on n'aime que des émissions absolument pures de tout vibrato ou de toute fluctuation. Le volume ou le moelleux du timbre étant beaucoup moins important que la justesse du ton, certaines voix sont considérées comme bonnes qui peuvent au début sembler déplaisantes à des oreilles étrangères. De même, la plupart des voix occidentales donnent à des oreilles indiennes l'impression d'être inharmonieuses et de ne jamais s'arrêter à une hauteur de son bien précise.

LA GAMME INDIENNE

La musique indienne est fondée sur les intervalles naturels et elle rejette le tempérament comme nuisible à l'expression musicale. L'octave est normalement divisée en vingt-deux intervalles inégaux correspondant à des proportions harmoniques simples. Cependant, quelques modes comprennent quelques sons supplémentaires, ce qui porte à environ trente le total des intervalles couramment utilisés. Ces intervalles, appelés *shruti*, sont employés avec une précision minutieuse et sont facilement reconnaissables par les expressions différentes qu'ils donnent une fois que l'oreille est habituée à les apprécier.

LES MODES, OU RĀGĀS

Un certain nombre d'intervalles, correspondant à des expressions bien définies, sont choisis pour former un mode, ou *rāgā*. Les modes ne doivent pas, en principe, avoir moins de cinq et plus de douze notes. Les modes les plus usuels en ont sept.

La tonique et la cinquième étant invariables, les différentes positions — soit naturelles soit bémolisées — des cinq notes restantes permettent de former soixante-douze gammes fondamentales. Sur ces gammes on peut établir un nombre presque illimité de modes avec quelques différences selon que la gamme est montante ou descendante. Mais si dans les traités de théorie musicale on trouve la définition de plusieurs milliers de modes anciens, il ne s'en utilise actuellement que quelques centaines. Ils sont enseignés traditionnellement, avec tous les ornements particuliers qui peuvent le mieux concourir à leur expression et forment la base de la musique classique instrumentale et vocale.

THE MAIN RĀGĀS (MODES)

Each mode corresponds to a particular mood and is also considered as connected with a particular hour of the day when such a mood is more likely to develop. Some modes are also related to particular seasons.

The scale is not sufficient to define a rāgī or mode because the notes cannot generally be used in succession. Certain notes can be used only in relation with other notes in definite melodic figures.

If for greater facility we consider that the tonic is always C, the scales of a few characteristic modes may be defined as follows:

MORNING MODES — MODES DU MATIN

(North Indian name)
(Noms de l'Inde septentrionale)

Lalitā	C	D ^b	E	F [♯]	A ^b	B	C	
	Ut	R ^b	M ₁	Fa [♯]	La ^b	S ₁	Ut	
Bhairavā	C	D ^b	E	F	G	B	B	C
	Ut	R ^b	M ₁	Fa	Sol	S ₁	S ₁	Ut
Bhairav ₁	C	D ^b	E ^b	F	G	A ^b	B ^b	C
	Ut	R ^b	M ₁ ^b	Fa	Sol	La ^b	S ₁ ^b	Ut
Jaunpurī	C	D	E ^b	F	G	A ^b	B ^b	C
	Ut	Re	M ₁ ^b	Fa	Sol	La ^b	S ₁ ^b	Ut
Todī	C	D ^b	E ^b	F [♯]	G	A ^b	B	C
	Ut	R ^b	M ₁ ^b	Fa [♯]	Sol	La ^b	S ₁	Ut
Bilāvalā	C	D	E	F	G	A	B	C
	Ut	Ré	M ₁	Fa	Sol	La	S ₁	Ut
Brinda vanī	C	D	F	G	B ^b	B	C	
Sarangā	Ut	Ré	Fa	Sol	S ₁ ^b	S ₁	Ut	

(South Indian name)
(Noms de l'Inde méridionale)

Suryakāntā
Māyāmālavagaulā
Hanumatodī
Naṭā Bhairavī
Shubhapantuvarālā
Shankarābharanā
Madhyamāvatī

EVENING MODES — MODES DU SOIR

Śhrī	C	D ^b	E	F [♯]	G	A ^b	B	C	Śhrī
	Ut	R ^b	M ₁	Fa [♯]	Sol	La ^b	S ₁	Ut	
Pīlu	C	D ^b	D	E ^b	E	F	G	A ^b	A (B ^b) B C
	Ut	Re ^b	Re	M ₁ ^b	M ₁	Fa	Sol	La ^b	La (S ₁ ^b) S ₁ Ut
Puravī	C	D ^b	E	F	F [♯]	G	A ^b	B	C
	Ut	R ^b	M ₁	Fa	Fa [♯]	Sol	La ^b	S ₁	Ut
Bhupalī	C	D	E	G	A	C			Mohanā
	Ut	Re	M ₁	Sol	La	Ut			

LES PRINCIPAUX RĀGĀS (MODES).

Chaque mode correspond à un état d'âme particulier et se rapporte aussi à une certaine heure du jour, convenant particulièrement à la manifestation de cet état d'âme. Certains modes également sont liés à telle ou telle saison.

La gamme ne suffit pas à définir un rāgā ou mode, car en général les notes ne peuvent pas être employées successivement. Certaines ne peuvent l'être qu'en relation avec d'autres notes, dans des figures mélodiques bien définies.

Pour plus de commodité, si nous considérons que la tonique est toujours l'*ut*, la gamme de quelques-uns des modes les plus caractéristiques peut être déterminée comme suit :

EVENING MODES — MODES DU SOIR (suite)

(North-Indian name) (Noms de l'Inde septentrionale)										(South-Indian name) (Noms de l'Inde méridionale)	
Bihāgā	C	D	E	F	(F [♯]) (Fa [♯])	G	A	B	C	Bihāgā	
	Ut	Ré	Mi	Fa		Sol	La	Si	Ut		
Khamājā	C	D	E	F	G	A	B [♭]	B	C	Hari-Kāmbodhi	
	Ut	Ré	Mi	Fa	Sol	La	Si [♭]	Si	Ut	or/ou Khamājā	
Tilak- Kāmōḍā	C	D	E	F	G	A	B	C			
	Ut	Ré	Mi	Fa	Sol	La	Si	Ut			
Mālkoshā	C	E [♭]	F	A [♭]	B [♭]	C				Hindolā	
	Ut	Mi [♭]	Fa	La [♭]	Si [♭]	Ut					
Kālyāṇā	C	D	E	F [♯]	G	A	B	C		Mecha-Kalyāṇī	
	Ut	Ré	Mi	Fa [♯]	Sol	La	Si	Ut			
Kāfi	C	E	E [♭]	F	G	A	B [♭]	C		Karaharāpriyā	
	Ut	Mi	Mi [♭]	Fa	Sol	La	Si [♭]	Ut			
Darbārī- Kānādī	C	D	E [♭]	F	G	A [♭]	B [♭]	C			
	Ut	Ré	Mi [♭]	Fa	Sol	La [♭]	Si [♭]	Ut			
Bhāgēśhri	C	D	E [♭]	F	(G)	A	B [♭]	C			
	Ut	Ré	Mi [♭]	Fa	Sol	La	Si [♭]	Ut			
Muktānī	C	D	E [♭]	F	G	A [♭]	B [♭]	C			
	Ut	Ré	Mi [♭]	Fa	Sol	La	Si [♭]	Ut			
Kēdārā	C	D	E	F	F [♯]	G	A	B	C	Kēdārā	
	Ut	Ré	Mi	Fa	Fa [♯]	Sol	La	Si	Ut		
Dēshā	C	D	E	F	G	A	B [♭]	B	C		
	Ut	Ré	Mi	Fa	Sol	La	Si [♭]	Si	Ut		
Kalingādī	C	D [♭]	E	F	G	A [♭]	B	C			
	Ut	Ré [♭]	Mi	Fa	Sol	La [♭]	Si	Ut			

(North Indian name)
(Nom de l'Inde septentrionale)

Vasantā

(in Spring)

(pour le printemps)

C	D [♯]	E	F	G	A ^b	B	C
Ut	Ré ^b	Mi	Fa	Sol	La ^b	Si	Ut

THE MUSICIANS

The Indian musician requires a thorough knowledge of all the peculiarities of a ragā or mode as well as the faculty to improvise its development. There are no composers in the Western sense, although there are many song composers who furnish the melodic basis of the improvisation. There are also musicians who are able to create, or rather discover, new modes and establish a new tradition.

The Indian musician must therefore be both a performer and a creator. This explains why the training of musicians is so long and difficult, and why great masters are comparatively rare.

The tradition of Indian music has kept its integrity in spite of adverse circumstances, and there are still today a good number of living exponents of the best classical Indian music. Although some attempts are now being made to teach music in specialized institutions, most present-day musicians of some repute acquired their art through the old master-disciple system. They therefore belong to traditional chains of musicians. These chains are known as "Gharānā" and are named after some celebrated master who originated them.

The recognized masters of classical music are often called *Ustad*, a Persian word indicating "mastery, accomplishment."

There are also several honorific Sanskrit titles given to the great musicians, e.g., *Sangitā Kalā nidhī* (Receptacle of the Art of Song), *Sangitā āchāryā* (Master of Music), *Mridangā āchāryā* (Master of Drumming), *Sangitā Ratnā* (Jewel among Musicians).

THE DEVELOPMENT OF THE MODE AND THE STYLES OF INSTRUMENTAL AND VOCAL MUSIC

The mode or ragā corresponding to a particular mood is defined by an ascending and a descending scale, one or two accentuated notes, and certain melodic figures or ornaments.

(North-Indian name)
(Noms de l'Inde septentrionale)

Hindolā

(in Spring)
(pour le printemps)

C	E	F	A	B	C
Ut	M ₁	Fa	La	Si	Ut

Malhārā

(in the rainy season)
(pour la saison des pluies)

C	D	F	G	A	C
Ut	Ré	Fa	Sol	La	Ut

LES MUSICIENS

Les musiciens de l'Inde doivent avoir une connaissance approfondie de toutes les particularités d'un rāgā, ou mode, ainsi que la faculté d'en improviser le développement. Il n'existe pas de compositeurs au sens occidental du mot, encore qu'il y ait beaucoup de « compositeurs de chants » qui fournissent la base mélodique de l'improvisation. Il y a également des musiciens capables de créer ou plus exactement de découvrir de nouveaux modes et d'établir ainsi une nouvelle tradition.

Il faut donc que les musiciens soient à la fois créateurs et exécutants. Ce qui explique que leur formation soit si longue et difficile, et que les grands maîtres soient relativement rares.

Les traditions de la musique indienne se sont conservées dans leur intégrité, en dépit de circonstances défavorables, et il existe encore de nos jours un nombre considérable d'interprètes de la meilleure musique classique. Bien qu'actuellement quelques tentatives soient faites pour enseigner la musique dans des établissements spécialisés, la plupart des musiciens éminents de notre époque ont appris leur art selon l'ancien système de maître à disciple. Aussi appartiennent-ils à des familles de musiciens. Ces familles, connues sous le nom de *gharānā-s*, sont nommées d'après les maîtres célèbres dont elles procèdent.

Les maîtres reconnus de la musique classique sont souvent appelés *ustād*, d'un mot persan qui signifie « maîtrise, talent ».

On donne également aux grands musiciens plusieurs titres honorifiques en sanscrit : Sangitā-Kalā-nidhi (Tabernacle de l'art du chant), Sangitā-acharyā (Maître de la musique), Mridangā-āchāryā (Maître du tambour), Sangitā-Ratnā (Perle des musiciens), etc.

LE DÉVELOPPEMENT DU MODE ET LES DIVERS STYLES DE MUSIQUE VOCALE ET INSTRUMENTALE

Le mode, ou rāgā, correspond à un état d'âme particulier; il est défini par une gamme montante ou descendante, une ou deux notes accentuées et certaines figures ou ornements mélodiques.

On these elements the musician must improvise according to very strict rules, trying to bring out and convey in all its aspects the particular mood or emotion that the mode represents

Indian classical music always takes the form of a performance by a single singer or instrumentalist who may be accompanied only by a drummer and drone instruments

All attempts at combining several instruments reduce the possibilities of modal development. Orchestral music in the modal system can only be cheap music. The fashion for orchestras, in imitation of the West, had a very detrimental effect on musical standards

DEVELOPMENT OF THE MODE IN INSTRUMENTAL MUSIC

The development of the mode in classical music is accomplished through a series of successive forms and movements

The *Ālāpā* is the first exposition of the theme. It must be slow and noble in style, and devoid of complicated rhythms

The *Ālāpā* is followed by series of variations in different rhythms and *tempo*. *Jhālā*, *Thok*, *Tarparānā*, etc. are the technical names of different styles of execution

Gatā s are fixed melodic figures within the mode, which are repeated with only slight variations. These have their place in the development of the mode mainly when the lead is given to the rhythm

Since the normal exposition and development of a mode may easily take from half an hour to one hour, musicians usually play only *gatā s* for records, since these are the easiest fragments to isolate. There are, however, a few records of very brief *Ālāpā s* or *Jhālā s*

DEVELOPMENT OF THE MODE IN VOCAL MUSIC

The mode is developed in vocal music as is done in instrumental music. The theme is often shown in a slow *Ālāpā* with conventional syllables which convey no meaning

When words are set to the mode, different styles may be used

DHRUPAD

Dhrupad (the older form is Dhruvā padā) is considered the noblest form. It is slow, with few ornaments but intense expression. Though apparently simple, it is considered the most difficult form of vocal technique. *Tānā s* or repeated melodic figures are not permitted

KHYĀL

In khyāl the song is ornamented with many graces, ascending and descending strings of notes, glissandos, etc. The *Tānā s*, or repeated melodic figures, which are prohibited in Dhrupad, are the very essence of Khyāl

TAPPĀ

A difficult style in which the melody keeps the sober outline of the Dhrupad, but each note is adorned with a complicated ornament

Sur ces éléments le musicien doit improviser suivant des règles très strictes en s'efforçant de présenter et d'exprimer sous tous ses aspects l'état d'âme ou l'émotion que représente le mode

La musique classique de l'Inde est toujours interprétée par un seul exécutant instrumentiste ou chanteur qui ne peut être accompagné que par une batterie et des instruments jouant en sourdine

Toute tentative pour organiser un concert à plusieurs instruments limite les possibilités de développement modal. La musique orchestrale dans le système modal ne peut être que de la pauvre musique et la vogue des orchestres à l'imitation de l'Occident, a eu un effet des plus néfastes sur le niveau de la musique

LE DEVELOPPEMENT DU MODE DANS LA MUSIQUE INSTRUMENTALE

Le développement du mode dans la musique classique se fait selon une série de formes et de mouvements successifs

L'*alapā* est l'exposition initiale du thème. Il doit être de style noble et lent et éviter les rythmes compliqués

L'*alapā* est suivi de séries de variations sur différents rythmes et mouvements. *Jhala thok tarparā* etc., sont les noms techniques des différents styles de jeu

Les *gatās* sont des figures mélodiques fixes à l'intérieur du mode qui se répètent avec de légères variations. Elles ont leur place dans le développement du mode surtout quand la prédominance est donnée au rythme

Étant donné que normalement l'exposition et le développement d'un mode peuvent facilement durer d'une demi-heure à une heure, les musiciens ne jouent d'habitude pour l'enregistrement sur disques que des *gatās* qui sont les fragments mélodiques les plus faciles à isoler de l'ensemble. Il existe toutefois quelques disques de très brefs *alapās* ou *jhalas*

LE DEVELOPPEMENT DU MODE DANS LA MUSIQUE VOCALE

Dans la musique vocale le mode est développé de la même façon que dans la musique instrumentale. Le thème est souvent exposé par un lent *alapā* sur des syllabes conventionnelles qui n'ont aucune signification

Quand des paroles sont écrites sur le mode différents styles peuvent être employés

DHRUPAD

Le *dhrupad* (ou plus anciennement *dhruvā padā*) est considéré comme la forme la plus noble. Il est lent avec peu d'ornements mais d'une expression intense. On estime qu'il représente malgré son apparente simplicité la technique vocale la plus difficile. Les *tānās* ou répétitions de figures mélodiques ne sont pas permis

KHYAL

Dans le *khyal* le chant s'orne de multiples fioritures de traits montants ou descendants de glissandos etc. Les *tānās* ou répétitions de figures mélodiques qui sont interdits dans le *dhrupad* sont l'essence même du *khyal*

TAPPA

Le *tappa* est un style difficile où la mélodie garde la sobriété de structure du *dhrupad* mais où chaque note est enjolivée d'un ornement compliqué

THUMRI

A soft mixture of styles the principal feature being the delicacy of the vocal ornaments rather than their brilliance It is a very popular and charming kind of song in which rāgās are often mixed

TELLANĀ S (or TARĀNĀ S)

Rhythmic songs in which words are replaced by the syllables used to memorize the strokes on the Tablā or small drum Sometimes a verse or sentence the Sah tyā is introduced in the middle of a Tellanā

The word 'Tellanā' is used in South India the word Tarānā in the North

ASTĀI

The first exposition of the mode In the slow Khyāl or in the Dhrupad style It is a popular word derived from Sthayi the first part of a song

JALADĪ

The second part of a song in quick and rhythmic tempo

BHĀJANĀ S (Songs of Mystic Love)

One cannot exactly call the Bhajanā s religious songs because of the solemn connotation of the word in Western languages Bhajanā s are songs of love and passion, but describe the love and play of divine beings and incarnations They often depict the plenitude of the soul which meets the eternal beloved or the anguish of its separation from him in terms of human passion

In Bhajanā s the element of passion as shown by the meaning of the words, is more important than modes or ornaments Bhajanā s are therefore considered an inferior though much appreciated form of music

KĪRTANĀ S

Kīrtanā s are sequences of religious songs and invocations accompanied by drums castanets and other instruments The best Kīrtanā s can be heard in Bengal

GĪTĀ (Song)

In the classical development of the mode the musician wanders about the modal scale which alone is fixed The mental concentration being on the scale the melodic line is unimportant and can be very loose and discontinuous

It is possible however to have fixed melodies within the limits of a mode but the accent being thus placed on the melodic line rather than on the scale the modal expression is weaker This kind of fixed modal song is called Gītā It constitutes an easier and popular form of semi classical music From the point of view of modal music western plain chant could only be considered as a form of Gītā

DĀDARĀ

A popular type of song in the dādarā rhythm which is rather like a waltz

GAZĀL S

Short popular song poems in the Persian style

DHUNĀ

A dhunā is a popular quick but meaningless tune made up of different modes

HUMRĪ

Le *thumrī* est un mélange très doux de styles, où la délicatesse des ornements vocaux l'emporte sur leur éclat. C'est un type de chant très populaire et charmant auquel se mêlent souvent des *rāgās*.

TELLĀNĀS

Les *tellānās* ou *tarānās* sont des chants rythmiques où les paroles sont remplacées par les syllabes dont on se sert pour se mettre dans la mémoire les battements du tablā, ou petit tambour. Parfois un vers ou une phrase, le *sahityā*, apparaît dans le cours d'un *tellānā*.

Dans l'Inde méridionale, on emploie surtout le mot *tellānā*. Dans le nord, *tarānā*.

ASTĀĪ

Ce mot désigne le « premier exposé du mode » dans le *khyāl* lent ou dans le style *dhrupad*. C'est un mot populaire, dérivé de *sthāyī*, « la première partie d'un chant ».

JALADĪ

Le *jaladī* est la seconde partie d'un chant, en un tempo vif et bien rythmé.

BHAJANĀS (chants d'amour mystique)

Il serait inexact de dire que les *bhajanās* sont des « chants religieux », au sens solennel qu'a ce terme dans les langues occidentales.

Les *bhajanās* sont des chants d'amour et de passion, mais qui racontent les amours et les jeux de divinités, ou d'incarnations divines.

Ces chants expriment souvent, dans le langage de la passion humaine, la plénitude de l'âme rencontrant l'éternel bien-aimé ou sa douleur d'en être séparée.

Dans les *bhajanās*, l'élément passionnel que produisent les paroles est plus important que les modes ou ornements. Aussi, les *bhajanās*, tout appréciés qu'ils soient, sont-ils considérés comme une forme musicale inférieure.

KĪRTANĀS

Les *kīrtanās* sont des suites de chants religieux et d'invocations, accompagnés de tambours, castagnettes et autres instruments. C'est au Bengale qu'on entend les meilleurs *kīrtanās*.

GĪTĀ (chant)

Dans le développement classique du mode, le musicien parcourt toute la gamme modale, qui seule est fixe. L'esprit se concentrant sur la gamme, la ligne mélodique est sans importance et peut être assez lâche ou même intermittente.

Il est cependant possible d'introduire dans les limites du mode des mélodies au contour précis, mais comme l'attention se porte alors sur la ligne mélodique plutôt que sur la gamme, l'expression modale s'en trouve affaiblie. Cette sorte de chant modal précis est appelée « *gītā* ». Elle constitue une forme populaire et facile de musique semi-classique. Du point de vue de la musique modale, seul le plain-chant occidental peut être comparé au *gītā*.

DĀDARĀ

Le *dādarā* est un genre de chant populaire en rythme *dādarā*, lequel est analogue au mouvement de valse.

GAZĀLS

Courts poèmes populaires chantés, de style persan.

DHUNĀ

Un *dhunā* est un air populaire vif, mais sans signification, où se mêlent différents modes.

HORI

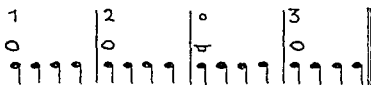
Songs of the Spring Festival, or Indian carnival Holi

BĀRSĀTI

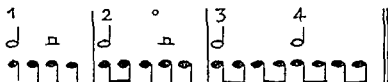
Songs of the rainy season

RHYTHM

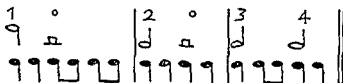
Rhythm in Indian Music is very important and extremely elaborate. There are a great number of rhythms, each rhythm group extending usually over four bars. The complexity of the rhythms has often led untrained casual hearers to state that the rhythm is irregular, which is never the case in Indian music where rhythm is always followed with mathematical precision. Among the simpler rhythms may be mentioned



Tintālā (3 beats, 16 units)
or/ou tritālā (3 battements en 16 temps)



Chautālā (4 beats, 12 units)
(4 battements en 12 temps)



Ekatalā (4 beats, 12 units)
(4 battements en 12 temps)

(To understand these rhythms beat the upper line with the right hand and the lower line with the left hand. The first beat, marked 1, is more accentuated.)

HORI

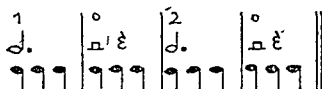
Chants de la fête du Printemps, ou carnaval hindou, le Holi.

BĀRSĀTI

Chants de la saison des pluies.

RYTHME

Dans la musique indienne, le rythme, très savant, joue un grand rôle. Il existe de nombreux rythmes, chaque unité rythmique s'étendant généralement sur quatre mesures. La complexité des rythmes a souvent fait dire à des auditeurs inexpérimentés que le rythme était irrégulier, ce qui n'est jamais le cas dans la musique indienne où il est toujours observé avec une précision mathématique. Parmi les rythmes les plus simples, on peut citer :



Dadārā tāla (2 beats, 12 units)
(2 battements en 12 temps)



Dhamār (3 beats, 14 units)
(3 battements en 14 temps)

(Pour s'assimiler ces rythmes, battre la ligne supérieure avec la main droite et la ligne inférieure avec la main gauche. Le premier battement, marqué 1, est plus accentué.)

According to the ancient Sanskrit books on music, the instruments are divided into four categories: wind, drum, string and percussion. In each category there is great variety.

STRING INSTRUMENTS

Of all the string instruments the most celebrated is the *Viṇā*. The word *Viṇā* really stands for a type of instrument and there are several kinds of *Viṇā* in use today.

The *Viṇā* is one of the oldest instruments known, its name appearing in texts that date at least from the first millennium before the Christian era.

THE NORTH INDIAN *VIṆĀ*

Popularly called *Bīn*. The basic instrument of Indian classical music. It is made of a bamboo and two gurds. It has seven metal strings played on twenty-two (or more) frets. Four of the strings are used for playing the melody. The three other strings, tuned to the tonic, are used only for drone-accompaniment. The strings can slide laterally on the frets, allowing the most delicate ornaments. They are played with the fingers or with metal nails.

THE SOUTH INDIAN *VIṆĀ*.

A larger and more powerful instrument than the North Indian variety. It was evolved in its present form in the 17th century. The lower gurd is replaced by a large wooden bowl with a flat top on which rests the bridge. The flat finger-board is also made of wood. This type of *Viṇā*, too, has seven strings and twenty-four frets.

THE *VICHITRĀ VIṆĀ*

The *Vichitrā Viṇā* is a North Indian *Viṇā* without frets played by sliding a piece of crystal on the strings. It corresponds to the South Indian *Gottuvādyam*.

GOTTUVĀDYAM

An instrument identical with the South Indian *Viṇā* but without frets. The strings are stopped with a sliding piece of wood. There are sympathetic strings.

Selon les anciens traités musicaux en sanscrit, les instruments se divisent en quatre catégories : instruments à vent, tambours, instruments à cordes et instruments à percussion. Chaque catégorie comprend à son tour une grande variété d'instruments.

INSTRUMENTS A CORDES

De tous les instruments à cordes, le plus célèbre est le vīṇā. Ce mot désigne en fait un type d'instrument, et il y a plusieurs sortes de vīṇās en usage de nos jours.

Le vīṇā est un des plus anciens instruments connus; son nom apparaît dans des textes datant au moins du premier millénaire avant l'ère chrétienne.

LE VĪNĀ DE L'INDE SEPTENTRIONALE

Connu sous le nom populaire de bīn, il est l'instrument fondamental de la musique classique indienne. Fait d'un bambou et de deux gourdes, il est muni de sept cordes métalliques dont on joue sur vingt-deux touchettes ou plus. Quatre des cordes servent à jouer la mélodie. Les trois autres, accordées sur la tonique, servent seulement à accompagner en basse continue. Les cordes peuvent glisser latéralement sur les touchettes, ce qui permet d'obtenir les ornements les plus délicats. On joue soit avec les doigts, soit avec un doigtier métallique.

LE VĪNĀ DE L'INDE MÉRIDIONALE

C'est un instrument plus grand et plus puissant que celui du nord de l'Inde. Il a pris sa forme actuelle au XVII^e siècle. La gourde inférieure est remplacée par un large bassin de bois au sommet plat sur lequel repose le chevalet. Le clavier plat est également en bois. Cette variété de vīṇā a aussi sept cordes et vingt-quatre touchettes.

LE VICHITRĀ VĪNĀ

Le vichitrā vīṇā est un vīṇā du nord de l'Inde dépourvu de touchettes et dont on joue en faisant glisser un morceau de cristal sur les cordes. Il correspond au gottuvādyam de l'Inde méridionale.

LE GOTTUVĀDYAM

Le gottuvādyam est un instrument identique au vīṇā méridional, mais sans touchettes. Les cordes sont arrêtées par un morceau de bois qui glisse. Il a des cordes de résonance.

THE SITAR

A popular North Indian instrument said to have been invented by the celebrated musician Amir Khusru at the end of the 13th century. It resembles the South Indian Vīṇa but is lighter and has adjustable frets which are set to the mode before playing. It is played with metal nails fixed on the fingers. It has usually four main strings but modern sitars have a number of additional sympathetic strings.

THE SARODE

A string instrument of recent origin. It has a rather short stem covered with a skin on which the bridge rests. It is played with a plectrum. It has become very popular in recent years because of its resonance which is stronger than that of most other Indian string instruments and thus allows playing to larger audiences.

THE SURBAHĀR

A Sitar with sympathetic strings which give it a deeper and softer sound.

THE SURASAPTAKĀ

An instrument similar to the Sitar but slightly larger and with seven main strings.

THE TĀNPŪRĀ

The Tanpūra which corresponds to the ancient Tumburu Vīṇā is a long instrument with four metal strings giving the tonic, its lower and higher octaves and the fifth. Its bridge is a very long and delicately made piece of ivory which, by coming in contact at certain points with the vibrating strings, produces numerous and carefully chosen harmonics. It is an essential feature of the accompaniment of vocal music since, according to Indian theory, a constant sounding of the tonic is essential to the accurate perception of the varied intervals of the mode or rāga.

EKATĀRĀ

The Ekatārā (one stringed) is a small instrument used to give the tonic in popular music.

DOTĀRĀ

The Dotārā (two stringed) is an instrument similar to the Ekātara but with two strings giving the tonic and its octave or fifth.

LE SITĀR

Le sitār est un instrument populaire de l'Inde septentrionale inventé, à ce que l'on croit, par le célèbre musicien Amir Khusru à la fin du XIII^e siècle. Il ressemble au vinā méridional, mais est plus léger et a des touchettes réglables qui sont ajustées au mode voulu avant l'exécution. Il se joue avec des doigtiers de métal fixés aux doigts. Il a d'ordinaire quatre cordes principales, mais les sitārs modernes possèdent en plus un certain nombre de cordes de résonance.

LE SARODE

Le sarode est un instrument à cordes d'origine récente. Son manche, assez court, est recouvert d'une peau sur laquelle repose le chevalet. On en joue avec un plectre. Il est devenu très populaire ces dernières années à cause de sa résonance, plus forte que celle de la plupart des autres instruments à cordes de l'Inde, qui permet de jouer pour de plus vastes auditoires.

LE SURBAHĀR

Le surbahār est un sitār muni de cordes de résonance qui lui donnent un son plus profond et plus doux.

LE SURĀSAPTAKĀ

Le surāsaptakā ressemble également au sitār, mais est légèrement plus grand et a sept cordes principales.

LE TĀNPŪRĀ

Le tānpūrā, qui correspond à l'ancien tumburu vinā, est un long instrument à quatre cordes métalliques, qui donnent la tonique, ses octaves inférieure et supérieure et la quinte. Son chevalet est fait d'un très long morceau d'ivoire délicatement travaillé qui, en venant en contact avec les cordes vibrantes en certains points, fait résonner de nombreuses harmoniques, soigneusement choisies. C'est un élément essentiel d'accompagnement de la musique vocale, attendu que, selon la théorie indienne, l'audition constante de la tonique est indispensable à la perception effective des intervalles variés du mode, ou rāgā.

L'EKATĀRĀ

L'ekatārā (à une seule corde) est un petit instrument employé pour donner la tonique dans la musique populaire.

LE DOTĀRĀ

Le dotārā (à deux cordes) est un instrument semblable au précédent, mais avec deux cordes qui donnent la tonique et son octave, ou la quinte.

THE SĀRANGI

Probably derived from the old Sarangā Vīna. Made of a single block of wood covered with parchment. It has four main strings of gut and many sympathetic strings. It is played with a short bow. This instrument used mainly to accompany singers, has remarkable subtlety and great force of expression.

THE ESRĀJ

A long and narrow bowed string instrument used mainly in Bengal to accompany singing. Of recent origin (c. 15th century). It has 4 main steel and brass strings and numerous sympathetic strings.

THE DILRUBA

A bowed instrument similar to the Esrāj but with a square sound box and a larger body. It has 9 or 10 strings like the Sārangi.

SARINDA

A kind of Sārangi but with metal strings. It is played with a short bow.

VIOLIN

The violin was imported into India only about a century ago. It has become common in South India but is not yet recognized in Northern India as a suitable instrument for classical music. The shortness of the strings hardly allows the accurate playing of the minute graces which are an essential element of higher Indian music.

WIND INSTRUMENTS

There are numerous wind instruments in India mainly of the flute, oboe and horn families. Instruments of the horn family used in temple music have not so far been recorded.

THE FLUTE (VANSARI)

There are many types of flutes made of bamboo or ivory, sandal wood, ebony, iron, silver or gold, either straight or transverse. Modern instruments with keys are also in use though the quality of the sound is less appreciated. The bamboo flute has the best tone. The system of fingering is entirely different from that current in Europe.

LE SĀRANGĪ

Probablement dérivé de l'ancien sārangī vīṇā, le sārangī est fait d'un seul bloc de bois recouvert de parchemin. Il a quatre cordes principales en boyaux et plusieurs cordes de résonance. On en joue avec un archet court. Cet instrument, qui sert à accompagner les chanteurs, permet une remarquable subtilité dans la grâce et une grande force d'expression.

L'ESRĀJ

Instrument à cordes, long, étroit et courbe, employé surtout au Bengale pour accompagner le chant. D'origine récente (xv^e siècle), il a quatre cordes principales d'acier et de cuivre, plus un grand nombre de cordes de résonance.

LE DILRUBĀ

Instrument courbe semblable au précédent, mais plus grand et dont la caisse de résonance est carrée. Il a neuf ou dix cordes, comme le sārangī.

LE SARINDĀ

Espèce de sārangī, mais à cordes métalliques. On en joue avec un archet court.

LE VIOLON

Il n'y a guère plus d'un siècle que le violon a fait son apparition dans l'Inde. Il est communément en usage maintenant dans l'Inde méridionale, mais le nord ne l'a pas encore admis pour exécuter la musique classique. Le peu de longueur de ses cordes permet difficilement de rendre les minutieuses fioritures qui sont un élément essentiel de la grande musique indienne.

LES INSTRUMENTS A VENT

Il existe en Inde de nombreux instruments à vent, appartenant principalement à la famille des flûtes, à celle des hautbois et à celle des cors. Les instruments de la famille des cors qui s'emploient dans les temples n'ont pas, jusqu'à ce jour, donné lieu à des enregistrements.

LA FLûTE (VANSARĪ)

Il y a plusieurs types de flûtes droites ou traversières en bambou, en ivoire, en bois de santal, en bois d'ébène, en fer, en argent ou en or. Les instruments modernes à clefs sont également en usage bien que la qualité du son qu'ils donnent soit moins appréciée. C'est la flûte de bambou qui a le meilleur timbre. Le doigté est entièrement différent de celui qui s'emploie communément en Europe.

THE SHAHNAI

India possesses in the Shahnai what is probably the world's finest oboe with a reed of unrivalled delicacy. The technique is extremely difficult. Great Shahnai players can produce the most amazing glissandos and graces on this instrument.

NĀGASVARAM

The main instrument of the oboe family used in South India. It has a delicate reed held inside the mouth and the production of intermediary quarter tones is obtained by regulating the flow of air. The technique is very difficult. The system of fingering and the range are the same as for the flute.

It corresponds to the Shahnai of Northern India.

OTTU

The drone oboe used for the accompaniment of the Nāgasvaram.

THE HARMONIUM

A very small type of harmonium with three octaves and a hand bellow was imported into India less than a hundred years ago. Because of the extreme facility of the key board it rapidly became popular and is much used in the accompaniment of songs. The limitations of a twelve note keyboard however have had a very detrimental effect on the accuracy of the intervals in Indian modes and the harmonium is generally prohibited in classical performances and in the music schools of high standard.

PERCUSSION INSTRUMENTS

DRUMS

Drumming is a very great art in India and Indian drums with their accuracy of pitch and variety of tone are musically very superior to similar instruments in any other country.

Although the drum is usually an accompanying instrument good drummers occasionally give brilliant solo performances.

Drums are by far the most important and independent part of accompaniment. They create in terms of rhythm variations on the theme which can be as rich and complex as the melodic variations.

LE SHAHNĀI

Avec le shahnāi, l'Inde possède probablement le meilleur hautbois du monde, d'une délicatesse sans égale. Sa technique est extrêmement difficile. Les virtuoses du shahnāi peuvent produire les plus extraordinaires glissandos, ou autres fioritures.

LE NĀGASVARAM

Le nāgasvaram est le principal instrument de la famille des hautbois qui s'emploie dans l'Inde méridionale. Il possède à l'intérieur du bec une anche mince, grâce à laquelle, en réglant judicieusement l'admission d'air, on peut obtenir des quarts de ton intermédiaires. Sa technique est très difficile. Le doigté ainsi que l'étendue de l'instrument sont semblables à ceux de la flûte.

Il correspond au shahnāi du nord de l'Inde.

LE OTTU

C'est une sorte de hautbois qui sert à accompagner en sourdine le nāgasvaram.

LE HARMONIUM

Un harmonium de très petit modèle à trois octaves, actionné par une soufflerie à main, a été introduit en Inde il y a moins de cent ans. En raison de l'extrême commodité de son clavier, il est devenu rapidement populaire et s'emploie beaucoup pour accompagner le chant. Toutefois, les limites qu'impose un clavier de douze notes se sont révélées préjudiciables pour la justesse des intervalles que comportent les modes indiens, aussi l'harmonium est-il en général proscrit des auditions classiques ainsi que des écoles musicales d'un niveau élevé.

INSTRUMENTS À PERCUSSION

LES TAMBOURS

Le jeu du tambour est un art auquel on accorde une très grande importance en Inde, les tambours indiens avec la parfaite justesse et la variété de leurs timbres ont une valeur musicale très supérieure à celle des instruments analogues de n'importe quel autre pays.

Bien que le tambour soit généralement un instrument d'accompagnement, certains virtuoses en donnent parfois de brillants recitals.

Les tambours sont de beaucoup la partie la plus importante de l'accompagnement et celle qui y joue le rôle le plus indépendant. Ils créent en effet sous forme d'éléments rythmiques des variations sur le thème qui peuvent être aussi riches et aussi savantes que les variations mélodiques.

THE MRIDANGĀ OR PAKHAVĀJĀ

The classical drum of ancient music, the Mridangā, has a cylindrical body of wood with a skin at both ends tied at the rim. An elaborate system of tension-strings allows the accurate tuning of each skin.

The skin is loaded in its middle with a weight made of a dried rice paste. This suppresses a great number of unwanted harmonics and gives the drum a clear well pitched note.

The drummer strikes the rim or the skin in its centre or side with the fingers or the palm of the hand. This allows a number of very distinct strokes which are of a great value in the production of elaborate and subtle rhythms.

Each type of stroke on the drum is given a monosyllabic name. With these names, which are called "bol", the drummer can easily memorize very complex rhythms.

THE TABLA

The most popular drum now in use. It is really a double drum made of two large earthen or wooden bowls covered with skin, each being played with one hand very much like the two sides of the Mridangā.

DHOLĀ AND KHOLĀ

Kinds of Mridangā used to accompany popular and religious music, especially in Bengal.

TAVIL

A small drum used in South India for the accompaniment of the Nāgasvaram. It corresponds to the North Indian Duggi.

DUGGI

A small drum with a dry sharp sound used for the accompaniment of the Shahnāi.

KARTALĀ

A percussion instrument made of two pieces of wood loaded with very small bells which are struck together to mark the rhythm in Kirtanās.

MANJIRĀ AND GHUNGHARU

Small bells

LE MRIDANGĀ OU PAKHAVĀJĀ

Le tambour classique de la musique ancienne, le mridangā, se compose d'un corps cylindrique en bois ayant à ses deux extrémités une peau fixée sur les bords. Un système compliqué de cordes de tension permet d'accorder exactement chaque partie de la peau.

La peau est alourdie en son milieu par une masse de pâte de riz desséchée, qui supprime un grand nombre d'harmoniques indésirables et donne au tambour une note claire et juste.

Le joueur de tambour frappe soit sur le bord de l'instrument, soit au centre de la peau, soit sur le côté, avec les doigts ou avec la paume de la main. Il peut ainsi donner un grand nombre de coups très distincts qui contribuent beaucoup à la production de rythmes savants et subtils.

Chaque espèce de coup donné sur le tambour porte un nom monosyllabique. A l'aide de ces noms, appelés « bol », le joueur arrive à se rappeler facilement les motifs rythmiques les plus complexes.

LE TABLĀ

Le tablā, qui est le plus populaire des tambours actuellement en usage, est en réalité un double tambour fait de deux grands bols de bois ou en poterie recouverts de peau, chacun se jouant d'une main, à peu près comme on fait des deux côtés du mridangā.

LE DHOLĀ ET LE KHOLĀ

Ce sont des genres de mridangā qui servent à accompagner la musique populaire et religieuse, particulièrement au Bengale.

LE TAVIL

Petit tambour employé dans l'Inde méridionale pour accompagner les nāgasvaram. Il correspond au duggi de l'Inde septentrionale.

LE DUGGI

Petit tambour au son aigu et sec qui sert à accompagner le shahnāi.

LE KARTĀLĀ

Instrument à percussion fait de deux morceaux de bois garnis de petites clochettes qu'on frappe l'un sur l'autre pour marquer le rythme dans les kīrtanās.

LE MANJĪRĀ ET LE GHUNGHARŪ

Clochettes

JHĀNJHĀ

Small cymbals usually made of brass.

NUPURĀ

Ankle-bells

ACCOMPANIMENT

There are three elements in the accompaniment of modal music. These are

- (1) The drums which provide rhythm.
- (2) The Tānpūrā and the other instruments which give the tonic and its harmonics
- (3) The instruments which support and follow the melody, such as the Sārangi. Any form of counterpoint is strictly prohibited in Indian classical music since it immediately destroys the modal sentiment. The instruments accompanying the melody follow it exactly or repeat it as a sort of echo.

SIZE OF RECORDS

Unless otherwise indicated, all records in this catalogue are 10 inches in diameter.

ABBREVIATIONS

North India NI
South India SI
vln violin
flt flute

LES JHĀNJIĀS

Petites cymbales, habituellement en cuivre.

LES NUPURĀS

Clochettes fixées aux chevilles.

ACCOMPAGNEMENT

Il y a trois éléments dans l'accompagnement de la musique modale, à savoir :

1° Les tambours, qui donnent le rythme;

2° Le tānpūrā et les autres instruments qui donnent la tonique et ses harmoniques.

3° Les instruments qui soutiennent et suivent la mélodie, tels que le sārangi; Toute forme de contrepoint est strictement proscrite de la musique classique de l'Inde, étant donné qu'elle détruit immédiatement l'expression modale. Les instruments qui accompagnent la mélodie la suivent exactement ou bien la répètent comme en écho.

DIMENSIONS DES DISQUES

Sauf indication contraire, les disques mentionnés dans ce catalogue ont un diamètre de 25 centimètres.

ABRÉVIATIONS

Inde septentrionale : I. S.

Inde méridionale : I. M.

vln : violon.

flt : flûte.

PART I
NORTHERN INDIA
(HINDUSTANI MUSIC)

1

PREMIÈRE PARTIE
INDE SEPTENTRIONALE
(MUSIQUE HINDOUSTANIQUE)

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CHAPTER ONE

INSTRUMENTAL MUSIC

CHAPITRE PREMIER

MUSIQUE INSTRUMENTALE

- STRING INSTRUMENTS

INSTRUMENTS A CORDES

ABDUL AZIZ KHĀN

A celebrated classical musician of Patiala State. Died in 1946. He played the vichitrā vīṇā, an instrument similar to the South Indian gottuvādyam and in which the frets are replaced by a sliding crystal.

Célèbre musicien classique de l'État de Patiala. Mort en 1946. Jouait du vichitrā vīṇā, instrument semblable au gottuvādyam de l'Inde méridionale, où les touchettes sont remplacées par un morceau de cristal coulissant.

Instrument Instrument	Rāg (mode and style) Rāg (mode) et style	Accompaniment Accompagnement
1. Vichitrā Vīṇā Id.	Pīṭh (gatā, ṭhumrī) Bhairavī (gatā, ṭhumrī)	Tabla H. M. V. N 6780 Id.
2. Vichitrā Vīṇā Id.	Darbārī-Kānadā (gatā) Yogyā-Asāvarī (gatā)	Id. H. M. V. N 6982 Id.
3. Vichitrā Vīṇā Id.	Jayājayanṭī Dēshī	Id. H. M. V. N 6807 Id.
4. Vichitrā Vīṇā Id.	Lalitā Māru-Bihāg	Id. H. M. V. N 6922 Id.
5. Vichitrā Vīṇā Id.	Tilangā (ṭhumrī) Baravā (ṭhumrī)	Id. H. M. V. N 6990 Id.
6. Vichitrā Vīṇā Id.	Vasantā (gatā) Deshā (gatā)	Id. H. M. V. N 16164 Id.

ABDUL KARĪM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgās (modes) which are among the very best records produced. Occasionally, he played the Vīṇā or Bin.

Un des premiers musiciens classiques de son époque. Mort en 1946 Sa voix était

d'une exquise beauté. A fait de nombreux enregistrements de modes (rāgās) classiques, qui comptent parmi les meilleurs disques édités. Jouait aussi à l'occasion du viṇā ou du bīn.

1. Viṇa	Darbārī-Kāṇadā	Solo	Columbia GE 17505
Id.	Pilū	Id.	

AKINCHANDA DĀTT

A well-known, blind Bengali musician.
Musicien aveugle bien connu du Bengale.

1. Violin/violon	Bhairavī	Tablā	Senola QS 183
Id.	Pilū	Id.	

AKSHAYĀ KUMĀR MAITRA

1. Esraj	Pilū-Baravā	Tablā	Hindusthan H 499
Id.	Jayājyanti (mishrā)	Id.	

ALI AKBAR KHĀN (Ustād)

Son and pupil of Allā-ud-dīn, the celebrated sarode player. Born about 1910 he has become one of the most brilliant sarode players of the younger generation. He shows all the qualities of a great Ustād in technique as well as expression. He was recently appointed State musician in Jodhpur.

Fils et élève d'Allā-ud-dīn, le célèbre joueur de sarode. Né aux environs de 1910. Est devenu lui-même un des plus brillants joueurs de sarode de la jeune génération. Possède toutes les qualités du grand ustād, aussi bien pour la technique que pour l'expression. A été récemment nommé musicien d'État à Jodhpur.

1. Sarode	Bhairavī (Tritālā)	Tablā	H. M. V. N 16741
Id.	Gujari-Toḍī (gatā)	Id.	
2. Sarode	Pilū (gatā, Tritālā)	Id.	H. M. V. N 16764
Id.	Shrī (gatā)	Id.	
3. Sarode	Darbārī-Kāṇadā (ālāpā)	Id.	H. M. V. N 16781
Id.	Darbārī-Kāṇadā (gatā)	Id.	

ALI BUX

One of the great masters of the sārangi.

Un des grands maîtres du sārangi.

1. Sārangi	Bhairavi	Tabla	Hindusthani
Id.	Pīlū	Id.	II 973

ALI AHMAD KHĀN

Lived in Calcutta. Belonged, like Ashāk Ali Khān, to the Sainiyā tradition (gharānā) of Jaipur.

Vécut à Calcutta. Appartenait, comme Ashāk Ali Khān, à la tradition (gharānā) Sainiyā, de Jaipur.

1. Sitar	Bhairavi	Tabla	Megaphone JNG 5526
Id.	Pīlū	Id.	
2. Sarode	(Aḍā-Chautālā)	Id.	Megaphone JNG 334
Id.	Jilā (duni, gatā)	Id.	

ALLA-UD-DĪN KHĀN

The foremost living Sarode player. Born in 1881 in Tripura State, East Bengal. From childhood, his love was only music and he ran away from home at the age of eight to find a teacher. After many tribulations he became the pupil of the celebrated Wazir Khān of Rampur. A most versatile genius, he plays almost every instrument and possesses great knowledge in every branch of music.

Le premier des joueurs de sarode contemporains. Né en 1881 dans l'État de Tripura (Bengale oriental). N'aimait que la musique dès l'enfance; s'enfuit à huit ans de chez ses parents pour se mettre à la recherche d'un professeur. Après bien des tribulations, devint élève du célèbre Wazir Khān, de Rampur. Génie universel, joue presque tous les instruments et connaît à fond toutes les branches de la musique.

1. Sarode	Jilā (vilambitā)	Tabla	Megaphone JNG 192
Id.	Lalitā (gatā)	Id.	
2. Violin/Violon	Sindhurā (gatā)	Id.	Megaphone JNG 193
Id.	Bihāg (gatā)	Id.	
3. Violin/Violon	(Kirtanā)	Id.	Megaphone JNG 226
4. Sarode	Bihāg	Id.	Megaphone JNG 924
Id.	Tīlak-Kāmodī	Id.	

5. Violin/Violon	Kāmodā (ālāpā)	Tablā	Megaphone JNG 5120
Id.	Tilak-Kāmodā (gatā)	Id.	
6. Violin/Violon	Prabhākēli (ālāpā)	Id.	Megaphone JNG 5801
Id.	Prabhākēli (gatā)	Id.	
7. Violin/Violon	(Yantrā-sangītā)	Id.	Megaphone JNG 5874

ANIL THAKUR (of/de Tripurā)

A disciple of Enayat Khān. He is a well-known musician of Calcutta.
Musicien de Calcutta bien connu. Disciple d'Enayat Khān.

1. Vīṇā	Darbārī-Kānaḍā	Tablā	Hindusthan HRT 96
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BĪRĒNDRA KISHORE ROY CHOWDHURY (of/de Gauripur)

A well-known patron of music of Calcutta and a remarkable performer. Born in 1903. First a disciple of Mohammad Ali Khān (rababī), he also studied with Amīr Khān, Enayat Khān and Allā-ud-dīn Khān.

Mécène de la musique bien connu à Calcutta, remarquable exécutant. Né en 1903. D'abord disciple de Mohammed Ali Khān (rababī), travailla également avec Amīr Khān, Enayat Khān et Allā-ud-dīn Khān.

1. Vīṇā	Vasantā (ālāpā)	Tablā	Megaphone JNG 180
Id.	Vasantā (jhālā)	Id.	
2. Sūtāshringār	Darbārī-Toḍī (ālāpā)	Id.	Hindusthan H 679
Id.	Puriyā (ālāpā)	Id.	

BUNDU KHĀN

Now in his old age. He is the descendant of a long dynasty of vīṇā players. He learnt music from childhood and was for many years State musician of Indore. He is considered the greatest living sārangi player. He studied Sanskrit and ancient musical theory with the celebrated musicologist Pandit V. N. Bhātkhandé and possesses a great knowledge of musical theory.

Très âgé. Appartient à une longue dynastie de joueurs de vīṇā. Apprit la musique dès son enfance et fut pendant plusieurs années musicien de l'État d'Indore. Est considéré comme le plus grand joueur contemporain de sārangi. A étudié le sanscrit et la théorie musicale ancienne avec le célèbre musicologue Pandit V. N. Bhātkhandé et connaît à fond la théorie musicale.

1. Sārangi	Mālkosh (gatā)	Tablā	H. M. V. HT 83 12 in./30 cm
Id.	Darbārī-Kānaḍā	Id.	

CHHOTÉ KHĀN (of d'Alvār) [Prof.]

From Rampur State. Now lives in retirement in Benares. His records do not give a fair idea of his playing.

Originaire de l'État de Rampur. Vit aujourd'hui retiré à Bénarès. Ses disques ne donnent pas une idée complète de son jeu.

1. Sārangi	Tilak-Kāmodā	Tablā	Megaphone JNG 11
Id.	Pilū-Barvā	Id.	
2. Sārangi	Bhairavī (ālāpā)	Solo	Megaphone JNG 5991
Id.	Gauḍ-Sārangā (gatā)	Tablā	

ENAYAT KHĀN

Son of Imdad Khān, the great Sitār player. Born in 1894. He studied with his father. State musician in Gauripur, he was considered the greatest sitār player until his death in 1938.

Né en 1894. Enayat Khān est le fils de Imdad Khān, le grand joueur de sitār, avec qui il étudia. Musicien de l'État de Gauripur, a été considéré jusqu'à sa mort, en 1938, comme le plus grand joueur de sitār.

1. Sitār	Pilū	Tablā	Megaphone JNG 25
Surbahār	Bāgeshrī (ālāpā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	Megaphone JNG 72
Surbahār	Khamājā	Id.	
3. Surbahār	Bhairavī (ālāpā)	Id.	Megaphone JNG 122
Id.	Bhairavī (gatā)	Id.	
4. Sitār	Pilū	Id.	Megaphone JNG 125
Surbahār	Bāgeshrī	Id.	
5. Sitār	Khamājā (gatā)	Id.	Megaphone JNG 134
Surbahār	Multānī (ālāpā)	Id.	
6. Sitār	Bihāg (ālāpā)	Id.	Megaphone JNG 207
Id.	Bihāg (jhālā)	Id.	

7. Surbahār	Pūrvī (ālāpā)	Tabla	Megaphone JNG 5236
Sitār	Bihārī (gatā)	Id.	
8. Sitār	Yogiyā	Solo	Megaphone JNG 5274
Id.			
(by/par Vilayat Hussain)			

HABIB KHĀN ALLADIYĀ KHĀN (Khān Sahab)

- From Patiala. Plays the vichitrā vīṇā. He is a young relative of Abdul Aziz Khān.

Originaire de Patiala. Joue du vichitrā vīṇā. C'est un jeune parent d'Abdul Aziz Khān.

1. Vichitrā Vīṇā	Shuddhī-Sārangī	Tabla	Columbia GE 17518
Id.	Bāgeshrī	Id.	
2. Vichitrā Vīṇā	Asāvarī	Id.	Odeon SB 2166
Id.	Bhairavā	Id.	
3. Vichitrā Vīṇā	Multānī	Id.	Odeon SB 2304
Id.	Dēshā	Id.	
4. Vichitrā Vīṇā	Manāranjani	Id.	Odeon SB 2308
Id.	Darbārī-Toḍī	Id.	
5. Vichitrā Vīṇā	Darbārī-Toḍī	Solo	Odeon SB 2346
Id.	Pīlū	Id.	

HAMID HUSSAIN (of/de Moradabad)

He now lives in Lucknow and is a sārangī player of repute.

Joueur de sārangī réputé, vivant actuellement à Lucknow.

1. Sārangī	Shrī (tonk)	Tabla	H. M. V. N 5967
Id.	(Panjābi Angā) (Thumrī)	Id.	
2. Sārangī	Bhairavā-Bahār	Id.	H. M. V. 5972
Id.	Māru-Bihāg	Id.	
3. Sārangī	Multānī	Id.	H. M. V. N 5976
Id.	Pīlū	Id.	

4. Sārangi	Bhīmpalāshrī	Tablā	H. M. V. N 5983
Id.	(Thumrī)	Id.	
5. Sārangi	Chandani-Kedārā	Id.	H. M. V. N 5991
Id.	Pahādī (Dhun)	Id.	

JHIRĀ KHĀN

1. Sārangi	Lalitā (gatā)	Tablā	H. M. V. N 5949
Id.	(Bhairavī (Thumrī)	Id.	

LAKṢHMANĀ BHATTACHARYA

Born in 1917 and belongs to a family of Bengali musicians. He studied music with his father, who was a well-known vīṇā-player belonging to the Pashupat Mishrā tradition (gharānā)

Né en 1917, appartient à une famille de musiciens du Bengale. Étudia la musique avec son père, joueur de vīṇā renommé, appartenant à la tradition (gharānā) Pashupati Mishrā

1. Sitar	Bhairavī (gatā)	Tablā	Megaphone JNG 5846
Id.	Bhīmpalāshrī	Id.	

LAKṢHMANĀ RAO CHAWHAN

1. Vīṇā	Darbārī-Kānaḍā (gatā)	Tablā	H. M. V. N 5957
Id.	Mālkoṣh (gatā)	Id.	
2. Sitar	Pilū	Id.	H. M. V. N 5960
Id.	Pūrī	Id.	
3. Vīṇā	Vasantā (gatā)	Id.	H. M. V. N 6971
Id.	Dēshā (gatā)	Id.	

MANOHAR BARVÉ

Mainly a vocalist. He started his brilliant musical career as a child.

Est surtout un chanteur, dont la brillante carrière musicale a commencé dès l'enfance.

1. Sitar	Kāfī (gatā)	Tablā	H. M. V. N 5934
Id.	Bhūpālī	Id.	

MOHAMMAD KHĀN

1. Viṇā	Bhairavī (gatā)	Tabla	H. M. V. N 5993
Id.	Hamsā-Kankinī (gatā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	H. M. V. N 15902
Id.	Bihāg (gatā)	Id.	

MOHAMMAD SHARĪF

1. Vichitrā Viṇā	Bhātiyārā	Tabla	H. M. V. N 14949
Id.	Jayājayantī	Id.	
2. Sitār	Puriyā-Dhanashrī	Id.	H. M. V. N 14972
Id.	Shuddhā-Sārangā	Id.	
3. Vichitrā Viṇā	Toḍī	Id.	H. M. V. N 14792
Id.	Bhairavī	Id.	
4. Sitār	Multānī	Id.	H. M. V. N 14793
Id.	(Ṭhumrī)	Id.	

MOHI UDDĪN (Prof. S. G.)

A well-known player from Dacca.

Artiste réputé de Dacca.

1. Sitār	Gārī (gatā)	Tabla	H. M. V. N 5951
Id.	Bhairavī (gatā)	Id.	
2. Sitār	Bihāg (gatā)	Id.	H. M. V. N 5953
Id.	Déshā (gatā)	Id.	

NĀRĀYAṆĀ RAO AMBADÉ

1. Sitār	Bāgēshrī (gatā)	Tabla	H. M. V. N 5943
Id.	Bhīmpalāshrī (gatā)	Id.	

NAZIR KHĀN (Prof. of/de Jaora)

1. Sitār	Darbārī-Kānaḍā (gatā)	Tabla	H. M. V. N 5926
Id.	Aḍānā (gatā)	Id.	

2. Sitār	Yogiyā (gātā)	Tablā	H. M. V. N 5928
Id.	Bhairavī (gāta)	Id.	

PARITOSH SEAL

A well-known Bengali musician of Calcutta
Musicien bengali réputé de Calcutta.

1. Violin/Violon	Pilū (Tritālā)	Tablā	Columbia GE 7047
Id.	Bhairavī (Tritālā)	Id.	
2. Violin/Violon	Bhīmpalāshrī	Id.	Twin FT 4612
Id.	Sohanī	Id.	
3. Violin/Violon	Bihāg	Id.	H. M. V. N 17230
Id.	Durgā	Id.	

RĀDHĪKĀ-MOHAN MITRA

Born in 1909. He became a pupil of David Khān, and is considered one of the best players of Calcutta.

Élève de David Khān. Né en 1909. Est considéré comme un des meilleurs exécutants de Calcutta.

1. Sarode	Kāfi	Tablā	Hindusthan H 1062
Id.	Toḍī	Id.	
2. Sarode	Gārā'	Id.	Hindusthān H 1186
Id.	Kalingadā	Id.	

RAHIMAT KHĀN

A celebrated sitār player from Dharwar.

Célèbre joueur de sitār, de Dharwar.

1. Sitār	Mālkosh (gātā)	Tablā	H. M. V. N 5963
Id.	Bhairavī (gātā)	Id.	
2. Sitār	Yogiyā	Id.	H. M. V. N 5964
Id.	Lalitā	Id.	
3. Jalī-tarangī	Jhinjhotī	Id.	H. M. V. N 5966
Id.	Kalingadī	Id.	

4. Sitār	Jaunpurī	Tablā	H. M. V. N 5968
Id.	Parajā	Id.	

RĀMESHVARĀ PĀTHAK

A renowned musician of Darbhanga.

Musicien renommé de Darbhanga.

1. Sitār	Kāmōḍā	Tablā	Hindusthan H 268
Id.	Puriyā	Id.	
2. Sitār	Sohanī	Id.	Hindusthan H 800
Id.	Bihāg	Id.	

RAVĪNDRA SHANKAR

A younger brother of Uday Shankar. He was born about 1917, and travelled extensively abroad. Disciple of Allā-ud-dīn Khān, he is the most celebrated sitār player of the younger generation. He was recently appointed Director of Indian Music at All India Radio, Delhi.

Frère cadet d'Uday Shankar. Né aux environs de 1917, a fait de longs voyages à l'étranger. Disciple de Allā-ud-dīn Khān, est le plus célèbre joueur de sitār de la jeune génération. A été récemment nommé directeur de la musique indienne à la Radiodiffusion indienne de Delhi.

1. Sitār	Hemantā	Tablā	H. M. V. N 16996
Id.	Marvā	Id.	
2. Sitār	Yamini-Bilāval (Tritālā-Vilampatā)	Id.	H. M. V. N 20027
Id.	Parajā (Tritālā)	Id.	

SHĀFIKULLĀ KHĀN

Now lives in Calcutta. Is the nephew of Karamat Ullā Khān the celebrated sarode player.

Vit actuellement à Calcutta. Neveu de Karamat Ullā Khān, le célèbre joueur de sarode.

1. Sitār	Sārangā	Tablā	Hindusthan H 57
Id.	Kāfi	Id.	

TIMIR BARAN

A pupil of Allā-ud-dīn Khān, he is one of the well-known players of Calcutta, though now mostly interested in modern orchestral music.

Élève d'Allā-ud-dīn Khān. Est l'un des artistes de Calcutta les plus connus, bien qu'il se soit surtout intéressé à la musique orchestrale moderne.

1. Sarode	Pahādī (ālāpā)	Solo	Hindusthan H 354
Id.	Bhairavī (ālāpā)	Id.	

VILAYET HUSSAIN KHĀN (of/de Gauripur)

Now lives in Bombay. Is the son of Enayat Khān. He is considered one of the best living sitār players. His technique is brilliant, the variety of his improvisation remarkable.

Vit actuellement à Bombay. Est le fils d'Enayat Khān. Est considéré comme le meilleur joueur de sitār contemporain. Sa technique est brillante et la variété de ses improvisations remarquable.

1. Sitār	Bhairavī (gatā)	Tablā	Megaphone JNG 5274
Id. (by/par Enayet Khān)	Yogiyā	Id.	
2. Sitār	Bhūpālī	Id.	Megaphone JNG 5414
Surbahār	(Jhālā)	Id.	
3. Sitār	Bhairavī	Id.	Megaphone JNG 5574
4. Sitār	Kedārā	Id.	Megaphone JNG 5550
Id.	Yamanā-Kalyānā	Id.	
5. Sitār	(Enayeti-gatā) (pt-1)	Id.	Megaphone JNG 5939
Id.	Id. (pt-2)	Id.	
6. Sitār	Dhunā (ālāpā)	Id.	Megaphone JNG 5980
Id.	Dhunā (gatā)	Id.	
7. Sitār	Gujarī-Toḍī (jaladā, Tritālā)	Id.	Columbia GE 3344
Id.	Lalitī (astālī)	Id.	
8. Sitār	Madhuvantī (astālī)	Id.	Columbia GE 3346
Id.	Madhuvantī (jaladā)	Id.	
9. Sitār	Chandrakauns (astālī)	Id.	Columbia GE 3355
Id.	Chandrakauns (jaladā)	Id.	
10. Sitār	Puriyā-Dhanashrī (astālī)	Id.	Columbia GE 3360
Id.	Puriyā-Dhanashrī (jaladā)	Id.	

4. Shahnāī	Bāgeshrī	Duggi	Hindusthan H 1347
Id.	(Dādarā)	Id.	

BĀBU RAO DEVĀLANKĀR

From the Maharashtra country. His playing is delicate and sensitive.

Originaire du pays de Maharashtra. A un jeu délicat et sensible.

1. Shahnāī	Aḍanā (gatā)	Duggi	Twin FT 5040
Id.	Durgā (gatā)	Id.	
2. Shahnāī	Bāgeshrī	Id.	Twin FT 5065
Id.	Mālkosh	Id.	
3. Shahnāī	Bhimpalāshrī (gatā)	Id.	Twin FT 5080
Id.	Darbārī-Kānaḍī (gatā)	Id.	
4. Shahnāī	Jaunpurī	Id.	Twin FT 6024
Id.	Nāyaki-Kānaḍā	Id.	

BISMILLĀH

The best living shahnāī player. From Benares.

Originaire de Bénarès. Le meilleur joueur de shahnāī actuel.

1. Shahnāī	(Dādarā)	Duggi	H. M. V. N 14543
2. Shahnāī	(Thumrī)	Id.	H. M. V. N 14560
3. Shahnāī	(Dādarā)	Id.	H. M. V. N 14563
Id.	Bhairavī (Dādarā)	Id.	
4. Shahnāī	Toḍī (Tritālā)	Id.	H. M. V. N 14564
Id.	Mālkosh (Tritālā)	Id.	
5. Shahnāī	Chaitī	Id.	H. M. V. N 24595
6. Shahnāī	Bihāg	Id.	Hindusthan H 5004
Id.	Bhairavī	Id.	
7. Shahnāī	Durgā	Id.	Hindusthan H 5015
Id.	Toḍī	Id.	

8. Shahnāi	Bāgeshrī	Duggi	Hindusthan H 5064
Id.	Jaunpuri	Id.	

DINKARĀ RAO AMEMBĀL (*alias* D. Amel)

Comes from South-Kānaḍī. He is the programme director of All India Radio, Bombay.

Originaire du Kānaḍī du Sud. Directeur des programmes de la Radiodiffusion indienne de Bombay.

1. Vansarī	Darbāri-Kānaḍī (Tritālā)	Tabla	H. M. V. N 5994
Id.	Tilangā (Thumrī, Tritālā)	Id.	
2. Vansarī	Mishrā-Pilū (Thumrī)	Id.	H. M. V. N 15903
Id.	Hindolā-Bahār (Tritālā)	Id.	

IMDĀD ALI (*of*/de Benares)

1. Shahnāi	Multānī	Duggi	Hindusthan H 1165
Id.	Bhairavī	Id.	

MAHABOOB ALI

A good performer from Benares.

Originaire de Bénarès. Bon exécutant.

1. Shahnāi	Dihāg	Duggi	Hindusthan H 1095
Id.	Hansī-Kankani	Id.	

MUNNA KHĀN

Was court musician of Nagod State.

A été musicien de la cour dans l'État de Nagod.

1. Shahnāi	Sārangī (Tritālā)	Duggi	Megaphone JNG 117
Id.	Pilū (Dādarā)	Id.	
2. Shahnāi	Yogiyā	Id.	Megaphone JNG 133
Id.	Bhairavī	Id.	
3. Shahnāi	Āsāvārī	Id.	Megaphone JNG 170
Id.	Sindhu-Ṣhaṭ	Id.	

4. Shahnāī	Bhairavī	Duggi	Megaphone JNG 243
Id.	Bihāg	Id.	
5. Shahnāī	Puravī	Id.	Megaphone JNG 359
Id.	(Tellānā)	Id.	
6. Shahnāī	Puravī	Id.	Megaphone JNG 389
Id.	Pilū (Tellānā)	Id.	
7. Shahnāī	Kedārā (gatā)	Id.	Megaphone JNG 1076
Id.	Bchasi (gatā)	Id.	
8. Shahnāī	Puriyā	Id.	Megaphone JNG 5824
Id.	Gaurī	Id.	

NAZIR HUSSAIN (of/de Benares)

A very good Shahnāī player.

Très bon joueur de shahnāī

1. Shahnāī	Pilū	Duggi	Hindusthan H 127
Id.	Bhairavī	Id.	
2. Shahnāī	Multānī	Id.	Hindusthan H 202
Id.	Puravī	Id.	
3. Shahnāī	Mālkosh	Id.	Hindusthan H 298
Id.	Puravī	Id.	
4. Shahnāī	Bhairavā	Id.	Hindusthan H 744
Id.	(Gazal)	Id.	
5. Shahnāī	Prabhātī	Id.	Hindusthan H 837
Id.	Bhairavī	Id.	
6. Shahnāī	Bhairavī (Gazal)	Id.	Hindusthan H 935
Id.	Toḍī	Id.	
7. Shahnāī	Vasantī	Id.	Hindusthan N 1255.
Id.	Holī	Id.	
8. Shahnāī	Bihāg	Id.	Hindusthan H 1265
Id.	(Dīdarī)	Id.	
9. Shahnāī	Bhīmpalāshrī	Dholī (by/par Paban Biswas)	Senola QS 240
Id.	Tilangī	Id.	

SANVALA RĀMĀ-JI

1. Vansarī	Tilak-Kāmodā	Tablā	H. M. V. N 5932
Id.	Kāfi	Id.	
2. Vansarī	Sājā	Id.	H. M. V. N 5937
3. Vansarī	Mishrā-Maṇḍā	Id.	Twin FT 5352
Id.	• Bhairavī	Id.	

SARDAR KHĀN (of/de Peshawar)

1. Shahnāi	Āsāvārī	Duggi	Senola QS 101
Id.	Pahāḍī	Id.	

SHANKARĀ RAO GAIKWAD

A well-known shahnāi player, of great delicacy and style.

Joueur de shahnāi réputé. Son jeu a de la délicatesse et du style.

1. Shahnāi	Durgā (gatā)	Duggi	H. M. V. N 5911
Id.	Kāfi (gatā)	Id.	
2. Shahnāi	Jaunpuri	Id.	H. M. V. N 5913
Id.	Dēshā	Id.	
3. Shahnāi	Garudā-Dhvani (gatā)	Tablā, Harmonium	H. M. V. N 5923
Id.	(gatā)	Id.	
4. Shahnāi	Mālkosh (gatā)	Id.	H. M. V. N 5925
Id.	Yogiyā (gatā)	Id.	
5. Shahnāi	Durgā (gatā)	Id.	H. M. V. N 5929
Id.	Kambhāvati (gatā)	Duggi	
6. Shahnāi	Tilak-Kāmodā (gatā)	Id.	H. M. V. N 5931
Id.	Mālāgunjī (gatā)	Id.	
7. Shahnāi	(Tarjā) (Rādhā-Shyāmā)	Id.	H. M. V. HT 7 12 in./30 cm
Id.	(Tarjā) (Jākē-Mathurā)	Id.	

8. Shahnāi	Darbārī-Kānaḍā	Duggi	H. M. V. HT 17 12 in./30 cm
Id.	Bihāg	Id.	
9. Shahnāi	Dhānī (gātā)	Id.	H. M. V. HT 31 12 in./30 cm
Id.	Bāgēshri	Id.	
10. Shahnāi		Id.	H. M. V. HT 34 12 in./30 cm
11. Shahnāi	Kāfir (jūḷ)	Id.	H. M. V. HT 37 12 in./30 cm
Id.	Khamājā	Id.	
12. Shahnāi	Aḍānā	Id.	Twin FT 5261
Id.	Miyān-kī-Malhār	Id.	

SITĀRAMĀ BHIMRAO JADHAV (of/de Solapur)

A good player of the sundarī, a small instrument of the oboe family, smaller than the shahnāi.

Bon joueur de sundarī, petit instrument de la famille des hautbois et plus petit que le shahnāi.

1. Sundarī	Bihāg	Duggi	Columbia GE 3612
Id.	Mālkoṣh	Id.	

DRUMS AND PERCUSSION INSTRUMENTS A PERCUSSION

AHMADJĀNĀ THIRAKHAVĀ (of/de Rāmpur)

Started his career in the theatrical group organized by Bālā Gandharvā. He was later appointed musician to the court of Rāmpur. He has a brilliant technique in what is known as the "Delhi baz" or Delhi style of drumming, and is an excellent accompanist as well as soloist.

Commença sa carrière dans le groupe théâtral organisé par Bālā Gandharvā. Fut nommé plus tard musicien de la cour de Rāmpur. Possède une brillante technique dans ce qu'on appelle le « Delhi Baz », ou style de batterie de Delhi. Excellent dans l'accompagnement aussi bien que comme soliste.

1. Tablā	Tritālā (Pēshkar)	Sārangī	H. M. V. N 5996
Id.	Tritālā (Delhi baz)	Id.	
2. Tablā	Tritālā (Delhi baz)	Id.	H. M. V. N 15906
Id.	Tritālā (Pūrābā-tukadā)	Id.	

ALLĀ RAKHĀ

One of the well-known tablā players from Northern India. He is a co-disciple of Thirakhavā, though younger. - Now lives in Bombay.

Un des joueurs de tablā de l'Inde septentrionale les plus connus. Condisciple de Thirakhavā, mais plus jeune que lui. Vit actuellement à Bombay.

1. Tablā	Panjābī-Dhamār	Sārangī	Columbia GE 3456
Id.	Jhaptālā	Id.	

AMBĀDĀS INDURKAR

1. Mridangā	Dhamār	Harmonium	Columbia GE 8122
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AMIR HUSSAIN

1. Tablā	Tritālā-Relā	Sārangī	Columbia GE 3639
Id.	Tritālā	Id.	

GOVINDĀ RAO (Mridangāchārya, of/de Barhampur)

A very celebrated player of the large drum (pakhavājā). He travelled extensively with Vishnu Digambar Paluskar. Previously State musician at Indore, he is now a teacher in Ahmedabad. Pupil of Sakhārāmji Buvā Agalē, he belongs to

the school of the famous Pansé of Indore who learnt drumming as a child from a wandering yogi and whose technique always kept his audience spell-bound.

Très célèbre joueur de pakhavājā (grand tambour). A beaucoup voyagé avec Vishnu Digambar Paluskar. Précédemment musicien de l'État d'Indore, est actuellement professeur à Ahmedabad. Élève de Sakhārāmji Buvā Agalé, appartient à l'école du fameux Pansé, d'Indore, qui dans son enfance apprit le tambour d'un yogi errant et dont la technique tint toujours les auditeurs sous le charme.

1. Pakhavājā	Dhamār	Sārangi	H. M. V. N 5992
Id.	Jhāmpātālā	Id.	
2. Pakhavājā	Chautālā	Id.	H. M. V. N 15901

KHAPRU-JĪ PRAVARTAKAR (Lajā Brahmā-Bhāskar)

1. Tablā	Dhamār in 13 time-units/en 13 temps (mātrās)	Sārangi	Twin FT 15262
Id.	Savar in 15 time-units/en 15 temps (mātrās)	Id.	
2. Tablā	Tritālā Darjā in 8 time-units/en 8 temps	Id.	Twin FT 15741
Id.	Tritālā (Aukoyājā)	Id.	
3. Tablā	Tritālā in 9, 10 and 11 time-units/ en 9, 10 et 11 temps	Id.	H. M. V. N 5948
Id.	Tritālā in 13, 14 and 15 time-units/ en 13, 14 et 15 temps	Id.	

PABAN BISWAS

A remarkable dholā-player from Dacca in East Bengal.

Remarquable joueur de dholā de Dacca, dans le Bengale oriental.

1. Dholā	(Bhatiyālī)	Shahnāī	Senola QS 35
Id.	(Madhukānā)	Id.	
2. Dholā	(Bhīmpālāshri)	Shahnāī by/par Nazir Hussain	Senola QS 240
Id.	(Tilangā)	Id.	

CHAPTER II

VOCAL MUSIC

(NORTHERN INDIA)

CHAPITRE II

MUSIQUE VOCALE

(INDE SEPTENTRIONALE)

ABDUL KARİM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgās (modes) which are among the very best records produced.

Mort en 1946. Un des premiers chanteurs classiques de son temps, avec une voix d'une exquise beauté. Enregistra un grand nombre de modes (rāgās) classiques, qui comptent parmi les meilleurs disques édités.

Title, language, author Titre, idoine, auteur	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Rāmā, Nagariyā meñ kai- sé jaiyo (<i>Hindi</i>)	Mishrā-Jaṅlā (Tritālā)	Tablā Tānpūrā Sārangi Id.	Columbia BEX 251 12 in./30 cm.
Piyā millanā kī āshā (<i>Hindi</i>)	Yogiyā		
2. Ājā Sohāgā (<i>Hindi</i>)	Shankarā	Id.	Columbia BEX 252 12 in./30 cm.
Sajanā tumā kāhēko (<i>Hindi</i>)	Tilangā (Thumrī, Tritālā)	Id.	
3. Inthanerā Chinnā (<i>Kanarese</i>)	Sāverī	Id.	Columbia BEX 253 12 in./30 cm.
Rāmani samānā Inévēru (<i>Kanarese</i>)	Karaharā-priyā	Id.	
4. Ugichā kā kāntā jānjilān (<i>Marathi</i>)	Ānandā-Bhairavi	Id.	Columbia BEX 254 12 in./30 cm.
Nachā Sundarī karūñ ko- pā (<i>Marathi</i>)	Sindhā-Kāfī	Id.	
5. Prēmā sevā sharaṇā (<i>Marathi</i>)	Bhūmpalāshrī	Id.	Columbia BEX 255 12 in./30 cm.
Chandrikā hi jāñū bairē (<i>Marathi</i>)	Dēvā-Gandhārā	Id.	

6	Prémā bhāvēṇ jīvā jagiyāñ (Marathi)	Jaunpuri	Tabla Tānpūrā Sārangi Id.	Columbia BEX 256 12 in./30 cm
	Hé dātā yā sharanāgatā (Marathi)	Nārī-Bahār		
7.	Pīrā na jāñī dékhī (Hindi)	Mālkosh	Id	Columbia BEX 257 12 in./30 cm.
	Dim darā dīñ [mnemotechnic rhythm- syllables/syllables rhythmi- ques mnémotechniques (bols)]	Gujarī-Toḍī (Tarāṇā)	Id	
8	Pīyā binā nāhīñ āvatā chainā (Hindi)	Jhunjhotī (Thumrī-Aḍatālā)	Id.	Columbia BEX 258 12 in./30 cm.
	Phagavā brījā dekhanā ko chālō (Hindi)	Vasantā (Khyāl, Trītālā)	Id	
9	Abī mainē manā dékhērī (Hindi)	Vasantā (Khyāl, Ekātālā)	Id	Columbia BEX 259 12 in./30 cm
	Jamunā kē tīrā Kānhā (Hindi)	Bhairavī (Thumrī, Aḍatālā)	Id	
10	Maundarā bāju rē (Hindi)	Shuddhā-Kalyānā	Id.	Columbia BEX 260 12 inc/30 m.
	Sochā samajhā nādāñā (Hindi)	Shuddhā-Pilū	Id	
11.	Bāvarī damā dé gayō (Hindi) (A song of the Spring Festival/Chant de la fête printanière)	Mishrā-Kāfi (Hori)	Id	Columbia BEX 261
	Jādu Bhareli kauna	Gārā (Thumrī)	Id	
12	Gopālā morī karunā (Marathi)	Sarāparādā	Id.	Columbia BEX 262 12 in./30 cm
	Pyārā nazarā nahīñ (Hindi)	Bilāvalā	Id.	
13.	Atanā Rāmā pīyīñ (Marathi)	Mālkosh	Id	Columbia BEX 263 12 in./30 cm.
	Tārī Tārī re Rāmā (Marathi)	Khamājā	Id	
14.	Bēgunā gunā gā (Hindi)	Gujarī-Toḍī	Id	Columbia BEX 264 12 in./30 cm
	Jhanakā jhanakā vā morē (Hindi)	Darbārī-Kānādā	Id.	

15. Banalā rangilā mālī (Hindi)	Abhogī-Kānadā	Tablā Tānpūrā Sarangi Id.	Columbia BES 265 12 in./30 cm.
Bandhanā vā bāndho ré (Hindi)	Aḍānā		
16. Atahī prachhundānā (Hindi)	Gaurī	Id.	Columbia BEX 266 12 in./30 cm.
Dirā dirā dirā ta nomā (Hindi)	Māravā (Tarāṇā)	Id.	
17. Ghanā Ghanā Gharī (Hindi)	Patāḍipā	Id.	Columbia BEX 267 12 in./30 cm.
Bhavadā banadā jobanā (Hindi)	Lalitā	Id.	

AKHTARĪBĀI

A very well-known Ṭhumrī-singer from Fyzabad. She was a pupil of Ramazan Khān.

Chanteuse de ṭhumrī réputée. Originaire de Fyzabad. Élève de Ramazan Khān.

1. Kaisī bāṇsiyā bajāī (Hindi)	Pilū (Ṭhumrī)	Tablā Tānpūrā Harmonium Id.	Megaphone JNG 609
Main téré sangā nā (Hindi)	Patāmanjarī		
2. Chhārāhī kālī ghatā jiya- rā (Hindi)	(Dādarā)	Id.	Megaphone JNG 745
Adāē nāzā ko jālimā (Urdu)	(Kavvālī)	Id.	
3. Ehasānā tērā hogā mujhā parā (Urdu)	(Dādarā)	Id.	Megaphone JNG 762
Bahārā āi khilē gulī (Hindi)	Id.	Id.	
4. Matā karo prītā kiyē hamā pachhatānā (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 764
Sayyādā né kaphasā mēnī karanē na do (Urdu)	(Gazal)	Id.	
5. Kyā dardī kī koi davā jānē (Hindi)	(Gazal)	Id.	Megaphone JNG 796
Muphatā huē badanāmā sarvariā (Urdu)	(Dādarā)	Id.	

6	Kaisi yahā dhūmā machū rē (<i>Hindī</i>)	(Horī)	Tablā Tanpura Harmonium	Megaphone JNG 804
	(A song of the Spring Festival/Chant de la fête printanière) Kesariyā agariyā rangā dārī (<i>Hindī</i>)	Id	Id	
7	Piyā milanā hamā jāibā ho (<i>Hindī</i>)	Chaiti-Pilū	Id	Megaphone JNG 820
	Sevanā nadiyā jagāyā ho ramā (<i>Hindī</i>)	(Thumrī)	Id	
8	Paravahā nahīn agarā dulā sada nahīn (<i>Hindī</i>)	(Gazal)	Id	Megaphone JNG 821
	Yahā kahanā usā se e ka- sidā (<i>Hindī</i>)	Id	Id	
9	Hamā ko nazarā se apanē girāyē (<i>Hindī</i>)	(Gazal)	Id	Megaphone JNG 844
	Vahā ā rahē haiñ jo bīmā rā kī (<i>Hindī</i>)	Id	Id	
10	Morī bārī sī umariā (<i>Hindī</i>)	(Thumrī)	Id	Megaphone JNG 861
	Virahā kē mārī ranā na (<i>Hindī</i>)	Id	Id	
11	Sudhā aie rē bālamā (<i>Hindī</i>)	(Dādara)	Id	Megaphone JNG 951
	Sayāñ dagā deke na (<i>Hindī</i>)	Id	Id	
12	Bujhī hui shamā ka (<i>Hindī</i>)	(Gazal)	Id	Megaphone JNG 965
	Sachā sachā batana (<i>Hindī</i>)	Id	Id	
13	Daradiyā na jāne mahā- rajā (<i>Hindī</i>)	(Dādara)	Id	Megaphone JNG 974
	Phulo ko juhāne aī (<i>Hindī</i>)	(gītā)	Id	
14	Le gayā joshe junu (<i>Urdu</i>)	(Gazal)	Id	Megaphone JNG 987
	Maze vṛtabiyoñ kē ā rahe haiñ (<i>Urdu</i>)	Id	Id	
15	Banavarī ho hamarā ke (<i>Hindī</i>)	(Thumrī)	Id	Megaphone JNG 1020
	Joshā girayāñ aurā (<i>Hindī</i>)	(Gazal) 2	Id	

16.	Chainā kiśā dīnī mujhé (Urdu)	(Gazal)	Tablā Tānpūrā Harmonium	Megaphone JNG 1026
	by/par Shaukat Thanvi Jānā bhī nazarī butā (Urdu)	Id.	Id.	
17.	Wafāon ké badalé (Urdu)	(Gazal)	Id.	Megaphone JNG 1042
	Divānā banānā hai to (Urdu)	Id.	Id.	
18.	Jafāé jamānā sé ranjurā hoharā (Urdu)	(Gazal)	Id.	Megaphone JNG 1094
	Usé kiśā tarahā sé sakunā ho (Urdu)	Id.	Id.	
19.	Jabā sé Shyāmā sidharé (Hindī)	(Ṭhumrī)	Id.	Megaphone JNG 1134
	Abaké sāvanā (Hindī)	Id.	Id.	
20.	Hamā pachhatānēsajanavā (Hindī)	(Ṭhumrī)	Id.	Megaphone JNG 1160
	Chāhé kachchu hoyā (Hindī)	Id.	Id.	
21.	Maiñ hué zindagi sé bēzār (Urdu)	(Gazal)	Id.	Megaphone JNG 1207
	Khāśā etanā méré (Urdu)	Id.	Id.	
22.	Wafā tāhi na sahi (Urdu)	(Gazal)	Id.	Megaphone JNG 1215
	by/par Shaukat Thanvi Sijā dokā goyaganā (Urdu)	Id.	Id.	
23.	Tuhi bharo sā (Urdu)	(Gazal)	Id.	Megaphone JNG 1269
	Na kamā é ishaqā (Urdu)	(Nātā)	Id.	
24.	Yahā marana sājagārā āyé (Urdu)	(Gazal)	Id.	Megaphone JNG 10019
	by/par Shaukat Thanvi Na vahā rukhasé sāgarā (Urdu)	Id.	Id.	
25.	Kahāñ gavāī sarī rainā (Hindī)	(Dādarā)	Id.	Megaphone JNG 10021
	Daradiyā na jānī (Hindī)	Id.	Id.	
26.	Kabā lagā hūī hai (Urdu)	(Nātā)	Id.	Megaphone JNG 10028
	Mujhé jāno dilā mēñ (Urdu)	Id.	Id.	
27.	Vahā āsu jo hasā isāké (Urdu)	(Nātā)	Id.	Megaphone JNG 10031
	Goḍā laganā gayé (Urdu)	Id.	Id.	

ALLĀH RAKHĪ

She is a well-known singer from Sindh.

Chanteuse réputée originaire du Sind.

- | | | | |
|---|--------------|------------------|--------------------|
| 1. Ballé tūñ samajhāvan āinā
(<i>Sindhi</i>) | Khārā-Kānaḍā | Tablā
Tānpūrā | H. M. V.
N 4017 |
| Rānjhā rānjhā kardine mēñ
āpē ranjhā (<i>Sindhi</i>) | Id. | Id. | |
| 2. Dulā dastā chadī (<i>Sindhi</i>) | Sindhī-Jogā | Id. | H. M. V.
N 4040 |
| Piryanā pāñi indhanā
(<i>Sindhi</i>) | Bhairavī | Id. | |
| 3. Hinā shasharā jī shorā kānā
(<i>Sindhi</i>) | Bhimā | Id. | H. M. V.
N 6121 |
| Payārā prēmā payāyo
(<i>Sindhi</i>) | (Ashā) | Id. | |
| 4. Ho jamālī (<i>Sindhi</i>) | (Jamālī) | Id. | H. M. V.
N 6135 |

AMĪR KHĀN (Sangit Ratnā)

A celebrated singer who lived mainly in Bengal.

Chanteur célèbre. A vécu surtout au Bengale.

- | | | | |
|--|------------------|-------------------------------|---------------------|
| 1. Dholā to jālam
(<i>Hindī</i>) | Multānī | Tablā
Tānpūrā
Harmonium | Columbia
VE 1009 |
| Bhajā manā nita Harā ko
nāmā (<i>Hindī</i>) | Hamsā
(Dhunā) | Id. | |

ANVAR BĀI

- | | | | |
|---|----------|-----------------------------|---------------------|
| 1. Bālamā chhéré matā jāo
(<i>Hindī</i>) | (Dādarā) | Tablā
Tānpūrā
Sārangi | Columbia
GE 5036 |
|---|----------|-----------------------------|---------------------|

ĀTĀ HUSSAIN

A relative and pupil of Faiyaz Khān, and now quite well known.

Parent de Faiyaz Khān et son élève, aujourd'hui très connu.

- | | | | |
|---|---------------------|-----------------------------|---------------------|
| 1. Unā sangā lagī morī an-
khiyāñ (<i>Hindī</i>) | Rāmākālī
(Khyāl) | Tablā
Tānpūrā
Sārangi | Hindusthan
H 671 |
| Karā suñ lé jāūñ gharavā
(<i>Hindī</i>) | Bahār
(Khyāl) | Id. | |

AZAMBĀĪ

1. Latā uljhi suljā (Urdu)	Bihāgdā	Tablā Tānpūrā Sārangi	Columbia SB 2362
Piyā āyē nā (Hindi)	Mandā (Thumrī)	Id.	

BADĪ MOTIBĀĪ (of/de Benares)

Now very old, she once was among the most popular artists in India.

Actuellement très âgée, fut autrefois l'une des artistes les plus populaires de l'Inde.

1. Kānhā bīkhā bhārī (Hindi)	Pūrvī	Tablā Tānpūrā Sārangi	H. M. V. N. 16671
Pānī bhārē rī kaunā (Hindi)	(Dādarā)	Id	

BĀLĀ GANDHARVĀ

Born about 1894, in Mahārashtrā. He studied with Bhaskarā Rao Gokhalé and Abdul Karīm Khān. From childhood he had a great success as singer and actor. His voice is lovely and his singing delicate. His earlier records are preferred.

Né aux environs de 1894. Originaire de Mahārashtrā. Travailla avec Bhaskarā Rao Gokhalé et Abdul Karīm Khān. Dès l'enfance, connut un grand succès comme chanteur et comme acteur. Sa voix est ravissante et son chant délicat. Ses premiers disques sont les plus appréciés.

1. Tumā binā mēri kaunā khabarā lé (Hindi) by/par Mirābāī Prabhu tēri mahimā	Pilū (Bhajanā) Bāgeshrī (Bhajanā)	Tablā Tānpūrā Sārangi Id.	Columbia VE 5009
2. Gamatē sadā majalā (Marathi) Majalā ghaḍāvī dēvā (Marathi)	Bhūmpalāshrī Jangalā	Id Id.	Columbia VE 5019

BALLAVĀ DAS

1. Darshanā 'binā nainā tarase (Hindi)	Bihāg	Tablā Tānpūrā Sārangi	Columbia GE 3219
Basē urā sahaḥānandā (Hindi)	Durgā	Id.	

BARKAT ALĪ KHĀN

One of the most famous singers of his time. He was the teacher of Ashāk Ali Khān. Un des chanteurs les plus fameux de son temps. Fut le maître d'Ashāk Ali Khān.

1. Ekā sitamā aur lākhon adāyēn ur rī jawānī hai zamanē (<i>Urdu</i>) Bāgo mēn pārē jhulē (<i>Hindi</i>)	(Gazal) Id.	Orch. Id.	Columbia GE 5185
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BASAVĀ RĀJĀ RĀJĀGURU

1. Kanganāvā morā (<i>Hindi</i>) Jobanā ré lalaiyā (<i>Hindi</i>)	Kedārā (Tritālā) Bhairabī-Bahār	Tablā Tānpūrā Sārangi Id.	H. M. V. N 26813
2. Anāhatā ādā nādā (<i>Hindi</i>) Manā mēn raho (<i>Hindi</i>)	Shankarā Māru-Bihāg	Id. Id.	H. M. V. N 26450
3. Bairanā ghasā na (<i>Hindi</i>) Savanā kī (<i>Hindi</i>)	Dēshī Shyāmā-Kalyānā	Id. Id.	H. M. V. N 26569

BHIMSEN JOSHI

A young musician from Mahārashtra. He belongs to the school of Abdul Karīm Khān.

Jeune musicien de Mahārashtra. Appartient à l'école d'Abdul Karīm Khān.

1. Sāhabā jamālā tūn to (<i>Hindi</i>) Nāhīn paratā maiṅkā chāi- nā (<i>Hindi</i>)	Multānī Bhairavī	Tablā Tānpūrā Sārangi Id.	Columbia GE 3454
2. Kalā nā parē morī (<i>Hindi</i>) Kānānā sunāirē bātā (<i>Hindi</i>)	Pūnyā Sūhā-Kānadā	Id. Id.	Columbia GE 3509

BĪNĀPĀNĪ MUKHERJEE

Born in Calcutta. She studied music with her grandfather, a noted Esrāj player. Now lives in Bombay.

Née à Calcutta. Étudia la musique avec son grand-père, joueur d'esrāj renommé. Vit actuellement à Bombay.

1. O Gokulā ké ujjārē (<i>Hindi</i>) Ekā jogana āyirē (<i>Hindi</i>)	(Bhajanā) Id.	Tablā Tānpūrā Harmonium Id.	Columbia GE 2839
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2. Duniyāñ sankatā nāgarī (Hindī)		Tablā Tānpūrā Harmonium Id.	Hindusthan H 1005
Prēmā kṛ gunā gāo (Hindī)			
3. Shyāmā nahūñ āye (Hindī)	Jaunpurī (Khyāl)	Id	Megaphone JNG 1022
Rāmā nāmā sé bolo (Hindī)	(Bhajanā)	Id	
4. Bālamā ājā shudhālē morā (Hindī)		Id	Megaphone JNG 1262
Mayā kuchhā nā bolūñ ré (Hindī)		Id	
5. Madhupurā nagarī (Bengalī)	(Kīrtanā)	Id	H M V. N 27530

CHHOTÉ RĀM DAS (of/de Punjab)

One of the important disciples of Parusudda Missir, he belongs to the Haridāsā Svāmī tradition (gharānā)

Un des plus grands disciples de Parusudda Missir. Appartient à la tradition (gharānā) Haridāsā Svāmī.

1. Abā to badī dērā bhāī (Hindī)	Bhīmpālāshri	Tablā Tānpūrā Harmonium Id.	Broadcast B 2183
Tandē karavā (Hindī)	Tappā		

CHINMOY LĀHIRI (of/de Calcutta)

Studied in the Marris College of Music at Lucknow A young musician of standing, now living in Calcutta.

Jeune musicien de talent qui a étudié au collège de musique Marris de Lucknow et vit actuellement à Calcutta

1. Duyārē ēlo ké (Bengalī)		Tablā Tānpūrā Sārangi Id.	H M. V. N 27651
Nā māñc māñā (Bengalī)			
2. Kēna bolā bolā jōyā (Bengalī)	Braddāvan-Sārangi	Id	H. M. V. N 27703
Āsi bolē kēna ēlo nā (Bengalī)		Id	

DATTATRÉYĀ V. DIKSHITĀ

1. Haradāmā mauḷā té (Hindī)	Āsāvārī (Tappa)	Tablā Tānpūrā Id	Columbia GE 3637
Ilo miyā jīñcālē (Hindī)	Kāfi (Tappa)		

2	Kaisī rē kāḍu mēṇḍijā (Hindī)	Khamājā (Tappā)	Tablā Tānpūrā	Columbia GE 3646
	Dilā bahārā ākhē (Hindī)	Bhairavī (Tappā)	Id.	

DATTATRÉYĀ V. PALUSKAR (Pandit)

The son of the celebrated musician and musicologist, Pandit Vishnu Digambar Paluskar. He is greatly appreciated as a singer of classical music.

Fils du célèbre musicien et musicologue Pandit Vishnu Digambar Paluskar. Très apprécié comme chanteur de musique classique.

1.	Kaisē nikhasī chāndanī (Hindī)	Bahār	Tablā Tānpūrā Sārangi	Columbia GE 3405
	Koyalīyā bolē (Hindī)	Tilak-Kāmodā	Id.	
2.	Jākē'kānā rē (Hindī)	Kedārā	Id.	Columbia GE 3458
	Nīkē ghungarīyā (Hindī)	Vilāsākhānī-Toḍī	Id.	
3.	Jabā jānaki nāthā (Hindī)	(Bhajanā)	Id.	Columbia GE 3507
	Raghupati rāghavā rājā Rāmā (Hindī)	Id.	Id.	
4.	Bunarā byāhanā āyérē (Hindī)	Gauḍ-Malhār	Id.	Columbia GE 3813
	Huñ to bārā bārā (Hindī)	Rāmākālī	Id.	
5.	Mārūñ kavānā kājā (Hindī)	Māravā	Id.	Columbia GE 3868
	Chalo manā Gangā Jamunā tīrā (Hindī) by/par Mīrā- 'bāī	(Bhajanā)	Id.	
6.	Piyā nahīñ āyē (Hindī)	Hansā-Kunkinī	Id.	Columbia GE 3943
	Lachhumanā dhirē chalo (Hindī)	(Bhajanā)	Id.	
7.	Ajāhū nahīñ āyē (Hindī)	Nandā (Bhajanā)	Id.	H. M. V. N 35164
	Karanā pichkārī (Hindī)	Hundolā (Tritālā)	Id.	
8.	Āī samadhinā morā (Hindī)	Miyān-Malhār	Id.	H. M. V. N 35289
	Badhaiyā lāo lāo rē (Hindī)	Āsāvārī	Id.	
9.	Chamaklī yā vāyā (Hindī)		Id.	H. M. V. N 25026
	by/par Sukhlā Kavi Satī charitā nīti (Hindī) by/par Sukhlā Kavi		Id.	

DILIP CHANDRĀ VĒDĪ

Hails from Punjab A disciple of Bhaskarā Buvā Gokhalé, his style is neat and correct He is a musicologist as well as a performer

Originaire du Pendjab Disciple de Bhaskarā Buvā Gokhale Son style est net et correct C'est un musicologue autant qu'un exécutant.

1	Piyā nah n aye (Hindi)	Deshā	Tabla Tānpura Harmonium	Hindusthan H 369
	Jo hakin katon ki bahārā thi (Punjabi)	(Gazal)	Id	
2	Rangā rangā phulā khilatā (Hindi)	Bahar (Ekātālā)	Id	Hindusthan H 404
	Jobanā jātā n sajanī (Hindi)	Vedī ka Lalitā	Id	
3	Govardhanā Giridhārī (Hindi)	(Bhajanā)	Id	Hindusthan H 470
	Ekā barā chhavā dikhajā (Hindi)	(Bhajanā)	Id	

DIPALĪ NĀG TĀLUKDĀR (Kumari)

A well known singer of Calcutta She often sings on Calcutta Radio

Chanteuse réputée de Calcutta qui se fait souvent entendre à la Radiodiffusion de Calcutta.

1	Chudiya bārā barā karā (Hindi)	Bihāg (Khyāl Tritālā)	Tablā Tanpurā	H M V N 17198
	Jānā sujānā (Hindi)	Bageshrī (Tritālā)	Id	
2	Kā karun na māne (Hindi)	Kalingaḍa	Id	H M V N 17498
	Sumiranā karā bhajā (Hindi)	Bilāvalā	Id	
3	Chhanā chhanananā bichhuvā baje (Hindi)	Jaunpurī	Id	H M V N 27215
	Yahi gammatā jānā himāne (Hindi)	Suhā Kānaḍa	Id	

FAYAZ KHĀN (of/de Baroda)

Now elderly is considered one of the great masters of Indian music today He is mainly a singer of Khyāls but also sings Dhrupad Grandson of the famous Gulām Abbās nephew of Nathan Khān he belongs to the celebrated Rangle traditon (Gharānā) He was State musician of Baroda but has now retired

Actuellement âgé est considéré comme un des grands maîtres de la musique indienne de nos jours C'est surtout un chanteur de khyāl mais il chante également des dhrupads Petit fils du fameux Gulām Abbās neveu de Nathan Khān il

* appartient à la célèbre tradition (gharānā) Rangile A été musicien de l'État de Baroda, mais a maintenant pris sa retraite

1	More mandirā abā lūñ nahīñ āye. (Hindī)	Jayājayanti	Tablā Tanpūrā Sarangī	Hindusthan HH 1 12 in/30 cm
	Karā āi piya sangā rangā rahiyan (Hindī)	Pūriyā (Khyāl)	Id	
2	Garavā maiñ sangā lagā (Hindī)	Toḍī	Id	Hindusthan H 249
	Manā-Mohanā jā ke rasiyā (Hindī)	Parajā	Id	
3	Jhanā jhanā pāyalā baje (Hindī)	Natā Bihāg	Id	Hindusthan H 355
	Chalo kāhe ko jhuti banavo (Hindī)	Bhairavī	Id	
4	Phulāvanā kī geñdanā mai kī (Hindī)	Jaunpurī	Id	Hindusthan H 793
	Vande Nandā kumāram (Ālapā) (Hindī)	Kāfī	Id	
5	Taḍapatā hūñ jaise jalā binā minā (Hindī)	Lalitā (ālāpā)	Id	Hindusthan H 861
	Lalita (Gitā)	Id		
6	Nainā sūñ dēkhī cā jhalakā (Hindī)	Sūgarī	Id	Hindusthan H 1093
	More jobanā parā (Hindī)	(Dādara)	Id	
7	(Ālapā)	Darbarī (ālāpā)	Id	Hindusthan H 1156
	(Khyāl)	Darbarī (Khyāl)	Id	
8	Mathurā na jao more Kanhariyā (Hindī)	Purī	Id	Hindusthan H 1331
	Pavanā chalakā janamānā (Hindī)	Chhāyā	Id	
9		Pūriyā Toḍī	Id Id	Hindusthan
10	(Ālapā)	Ramkālī (Tritālī, vīlāmpatā)	Id	H M V N 36050
	Unā sangā lagi ānkhiya (Hindī)	Ramkālī (Tritālī, jaladā)	Id	

GĀNDHARĪ HANGAL (alias Gangubāi Hubli)

Born in Dharvar in North Karnātak She belongs to the school (gharānā) of Abdul Karim

Née à Dharvar dans le Kanara du Nord Appartient à l'école (gharānā) d'Abdul Karim

1. Chhāṇḍā morē bālamā baiyān (<i>Hindi</i>)	Bāgeshrī (Ekātālā)	Tablā Tānpūrā Harmonium	H. M. V. N 5656
Morē manā harā (<i>Hindi</i>)	Mālkosh	Id.	
2. Hari kā bhédā nā payo Rāmā (<i>Hindi</i>)	Joginā (Jhampālā)	Id.	H. M. V. N 5760
Hari khelatā hori vrajā mēn (<i>Hindi</i>)	Mishrā-Khambhātī	Id.	
3. Darashanā binā ankhīyān (<i>Hindi</i>)	Durgā	Id.	H. M. V. N 5764
Kāhē lādālī lādā lādāyā (<i>Hindi</i>)	Miyān-kā-Malbār	Id.	
4. Abā mori bātā (<i>Hindi</i>)	Shuddhā-Sārangā	Id.	H. M. V. N 5814
Āī rē (<i>Hindi</i>)	Āḍānā	Id.	
5. Koyalayā bolē (<i>Hindi</i>)	Āḍānā	Id.	H. M. V. N 5827
Amī lāmātā mashi (<i>Hindi</i>)	Dēshkār	Id.	

GAUHAR JĀN

A well-known Calcutta singer of light music in the beginning of the century. She was said to be extremely wealthy and met with a tragic end.

Chanteuse légère de Calcutta, aujourd'hui décédée, qui a connu de grands succès au début du siècle. On la disait extrêmement riche. Eut une fin tragique.

1. Nāhakā lāyē gavanavā mērā (<i>Hindi</i>)	Bhairavī (T̥humrī)	Tablā Tānpūrā Sārangī	H. M. V. P 17
Anā bānā jiyā mēn lāgī (<i>Hindi</i>)	Id.	Id.	
2. Dilādārā dilārā tanā manā dhanā kurābānā (<i>Hindi</i>)	Pahāḍī	Id.	H. M. V. N 6323
Bārī jāūn rē sāvharīyā topē (<i>Hindi</i>)	Sorathā	Id.	
3. Mañ to hori Rāmā sangā (<i>Hindi</i>) (A song of the Spring Festival/ Chant de la fête printanière)	Dēshā (Holi)	Id.	H. M. V. 13264-47
Pāpī dhumā machāī (<i>Hindi</i>)	Kāfī (Holi)	Id.	
4. Jabā khulī bhī na thī arzī (<i>Urdu</i>)	Bhairavī (Gazal)	Id.	Twinn GT 406
Rasā kē bharē torē paunā (<i>Hindi</i>)	Id.	Id.	

GOPESHVAR BANERJEE (Sangitā Nayakā)

Was a well known singer of Dhrupad Khyāl and Tappa Court musician of Burdwan and later of Mayurbhanjā He also taught music in Calcutta and wrote several books on musical theory

Chanteur réputé de dhrupads de khyāls et de tappas Musicien de la cour de Burdwan, puis de Mayurbhanjā Il enseigna également la musique à Calcutta et écrivit plusieurs traités de théorie musicale

1 Gīranī ēi lao (<i>Bengali</i>)	Tabla	Hindusthan
Rāngā padē kē dīla (<i>Bengali</i>)	Tanpura	H 401
	Id	

GULĀM ALI KHĀN (Bade of/de Lahore)

Now over 50 One of the acknowledged masters of Indian music today His singing of Khyāls is very colourful He is the son of Khālē Kī ān who was one of the most famous musicians of the previous generation

Âgé de plus de cinquante ans il est un des maîtres reconnus de la musique indienne de nos jours Son exécution des khyāls est très colorée Fils de Khālē Khān un des plus fameux musiciens de la génération précédente

1 Mandirā dukhā dāre (<i>Hindī</i>)	Mālkosh	Tabla Tānpurā Sārangi	Columbia VE 5048
Latakā chālē tō junā (<i>Hindī</i>)	Parājā	Id	
2 Katē nā birahā kī rātā (<i>Hindī</i>)	Pīlu	Id	Columbia VF 5049
Premā ke phandē mēn ākārā (<i>Hindī</i>)	Bhairavī (Thumrī)	Id	
3 Jaisī Karīyē vaisī bhariyē (<i>Hindī</i>)	Aḍḍānā	Id	Columbia VE 5051
Girachhī nazarīā kē banā (<i>Hindī</i>)	(Thumrī)	Id	
4 Ayē nā bālamā (<i>Hindī</i>)	(Thumrī Dādarā)	Id	Columbia VE 5052
Prēmā kī marā katārā (<i>Hindī</i>)	Sohani (Thumrī)	Id	
5 Kāhē kō chhalā balīyā (<i>Hindī</i>)	D-shā (Thumrī)	Id	Columbia VE 5054
Begunā āye (<i>Hindī</i>)	Bhimpalāshrī	Id	
6 Murē nayanā līgē (<i>Hindī</i>)	Pīlu (Thumrī)	Id	Megaphone JNG 797
Hō sālhe jānālā (<i>Hindī</i>)	Multānī (Khyāl)	Id	

7	Bajā bandā khulā jaye (Hindī)	Bhairavī	Tablā Tānpūrā Sārangi	Hindusthan H 886
	Rutā vasantī meñ (Hindī)	Adānā-Bahar	Id	
8	Abā manā laisē na kahyo (Hindī)	Pahāḍī-Meghā	Id	Hindusthan H 910
	Bālarnuā anā milo (Hindī)	(Dhunā)	Id	
9	Kurābānā so māriye (Hindī)	Pahāḍī	Id	Hindusthan H 965
	Piyā manā mandirā meñ (Hindī)	Kalingadā	Id	
10	Tore naina jādū bhare (Hindī)	Tilangā	Id	Hindusthan H 1028
	Hamā sangā tumā sangā (Hindī)	Lalitā (Thumrī)	Id	

HARIBHĀU GHANGRĒKAR

A Marathī by birth He sings Khyals and is the most outstanding pupil of Ramā Krishnā Buva Vazé, who was a disciple of Nisār Hussain Khan
Marathī de naissance Chante des khyals Un des élèves les plus en vue de Ramā-Krishnā Buva Vaze, lui même disciple de Nisār Hussain Khān

1	Barsanā lage (Hindī)	Gaudāgari	Tablā Tānpūrā	Columbia CE 3446
	Birahanā bārari (Hindī)	Bārari	Id	
2	Adī madhyā antā (Hindī)	Khambāvati	Id	Columbia GE 3573
	Tuhī āḍā tuhī nadā (Hindī)	Shuddhā-Kalyānā	Id.	

HIRĀBĀI BADODEKAR

A very talented and popular singer. She studied music with Wahid Khān, and belongs to the tradition of Abdul Karim

Chanteuse populaire de talent Étudia la musique avec Wahid Khān Appartient à la tradition d'Abdul Karim

1	Bairanā Thadī ataraya (Hindī)	Tilak-Kāmodā	Tablā Tanpurā Harmonium	Columbia BEX 268 12 in / 30 cm
	Tatā vitatā ghanā (Hindī)	Bhūpālī	Id	
2	Trātā prabhu sakalānchā (Marathī)	Bageshrī	Id	Columbia VE 5001
	Sakhe mī murārī (Marathī)	Bhūmpālāshrī	Id	

1	Ki i sukhi kar-i dhan (Marathi)	Ka'i	Ta'i Tara Hara	Col. 11 VI 500
	Ho'i tujhe pa'i (Marathi)	Ma'i d. Ma'i d.	Id	
4	Upav-i pa'i khal (Marathi)	Ma'i	Id	Col. 11 VI 506
	Au'i Avaihy d. d. d. d. (Marathi)	(G. d.)	Id	
5	Havan-i d. d. d. (Marathi)	Ma'i	Id	Col. 11 VI 510
	Jag-i d. d. d. (Marathi)	Ma'i	Id	
6	Pa'i Pa'i d. d. (Marathi)	Ma'i	Id	Col. 11 VI 512
	Ka'i d. d. d. (Marathi)	Ma'i	Id	
7	Ad'i d. d. d. (Marathi)	Ma'i	Id	Col. 11 VI 513
	G. d. d. d. (Marathi)	Ma'i	Id	
8	Pa'i d. d. d. (Hindi)	Ma'i	Id	Col. 11 VI 515
	Ma'i d. d. d. (Hindi)	Ma'i	Id	
	(A song of the Spring Festival) (Chant de la fête printanière)			
9	Ma'i d. d. d. (Marathi)	Ma'i	Id	Col. 11 VI 517
	Ma'i d. d. d. (Marathi)	Ma'i	Id	
10	Ma'i d. d. d. (Marathi)	Ma'i	Id	Col. 11 VI 518
	Ma'i d. d. d. (Marathi)	Ma'i	Id	
11	Ma'i d. d. d. (Hindi)	Ma'i	Id	Col. 11 VI 519
	Ma'i d. d. d. (Hindi)	Ma'i	Id	
12	Ma'i d. d. d. (Hindi)	Ma'i	Id	Col. 11 VI 520
	Ma'i d. d. d. (Hindi)	Ma'i	Id	
13	Ma'i d. d. d. (Hindi)	Ma'i	Id	Col. 11 VI 521
	Ma'i d. d. d. (Hindi)	Ma'i	Id	

14	Ghēra bādari Rāmā (Hindī)	Pīlu (Thumrī)	Tablā Tānpurā Sarangi Id	Columbia VE 5030
	Gīridharā Gopalā (Hindī) by/par Mirābāi	(Bhajanā)		
15	Asarā Pasara (Marathī)	Bhairavī	Id	Columbia VE 5031
16	Kalā khara kalī kālā (Marathī)	Pīlu	Id	
16	Barā barā karā Harī (Hindī)	Bāgeshrī	Id	Columbia VE 5033
	Shyamā nahīn ayē (Hindī) (A song of the Spring Festival/ Chant de la fête printanière)	Kāfī (Holi)	Id	
17	Vrajā Vanincha Harī (Marathī)	Kāfī	Id	Columbia VE 5034
	Katu ya abala (Marathī)	Jaunpurī	Id	
18	Priyā balē jhanumā dhanvā ghe (Marathī)	Mandā	Id	Columbia VE 5036
	Patitā tun pavanā (Marathī)	Abhangā	Id	
19	Kaṇkariye jī na maro (Hindī)	Todī	Id	Columbia VE 5039
	Kāhe satavo Shyamā (Hindī)	(Thumrī)	Id	
20	So so bārī balamā (Hindī)	Lalitā (asthai)	Id	Columbia VE 5057
	Id	Lalitā (jaladā)	Id	
21	Chākarā rakhojī (Hindī)	(Bhajanā)	Id	Odeon SA 3027
	by/par Mirābāi Sundarā svarupā jāke (Hindī)	Bhairavī	Id	
22	Payori mainē Rāma ratanā (Hindī)	(Bhajanā)	Id	Odeon SA 3070
	Harī namā bina jalā jaiyē (Hindī)	Bhairavī	Id	
23	Tīrathā kī sabī chālē (Hindī)	Tīlak Kamodā	Id	Twin FT 2450
	Matavale torī ho priyā pyarē (Hindī)	Bhairavī	Id	

IMTIAZ AHMED

- | | | | | |
|---|---|--|----------------------------|------------------|
| 1 | Kaurā dīsha more gaye
(<i>Hindī</i>)
(A song of the Spring Festival/ Chant de la fête printanière)
Banké muraliya tihari
(<i>Hindī</i>) | Kafi
(Holi Thumri)

Khamajā
(Thumri) | Tabla
Tānpura

Id | H M V
N 14767 |
| 2 | Unasé ummidé ilatiphātā
(<i>Urdu</i>)
Phurāl isī ikā bēvapha kī
(<i>Urdu</i>) | | Id

Id | H M V
N 14779 |

INDRĀ BĀI KHĀDILKAR

- | | | | | |
|---|--|--------------------|------------------------|-----------------|
| 1 | Jhananā jhananā mēri
(<i>Hindī</i>)
Madhu bansari (<i>Hindī</i>) | Bihag

Dēshā | Tabla
Tanpura
Id | H M V
N 6325 |
|---|--|--------------------|------------------------|-----------------|

INDIRĀBĀI VADKAR

The most outstanding pupil of Vilayet Hussain Khān and often surpasses her teacher. There is none better to make listeners realize the true loveliness of Tāñs.

Élève la plus remarquable de Vilayet Hussain Khan qui surpasse souvent son maître. « Personne mieux qu'elle ne sait faire sentir aux auditeurs le véritable charme des tāñs ».

- | | | | | |
|---|--|-------------------------|-----------------------------------|---|
| 1 | Pashupatā girijapātā
(<i>Hindī</i>)

So jāne jī jāne (<i>Hindī</i>) | Vasantā

Shankara | Tabla
Tanpura
Sārangi
Id | Columbia
Rl 2063

Young India
TM 8361 |
| 2 | | | Id | |

INDUBALA

A professional singer of Thumris from Calcutta.

Chanteur professionnel de Thumris. Originaire de Calcutta.

- | | | | | |
|---|---|--|-------------------------------------|-----------------|
| 1 | Mohé panaghatā parā
Nandālālā (<i>Hindī</i>)

Tumā Radhe bano
Shyāmā (<i>Hindī</i>) | (Thumri Dādara)

(Kavali Thumri) | Tabla
Tanpura
Harmonium
Id | H M V
P 1037 |
|---|---|--|-------------------------------------|-----------------|

2	Morī nidivā na jagāo (Hindī)	Khamājā	Tablā Tānpūrā Harmonium	H M V P 10359
*	Sajanā tumā kāhe ko nehā lagājā (Hindī)	Tilak-Karnodā	Id	
3	Erī hāñ rī nanadiya (Hindī)	(Thumrī, Jātā)	Id	H M V P 10395
	Kāse kahūñ jī ki batīyāñ (Hindī)	Khamājā	Id	
4	Piyā ke milanā hamā jaibā (Hindī)	(Chaurī)	Id	H M V P 10442
*	Chaurī ki nidiyā re (Hindī)	Id	Id	
5	Dilā lashā hai ajabā Manyare gulajarā (Urdu)	(Gazal Nāṭiya)	Id	H M V P 10481
	Kyā samajhē koi ajamato rafatā (Urdu)	Id	Id	
6	Na chhēdo sayyāñ bārī umarā laḍakayyāñ (Hindī)	(Dādara)	Id	H M V P 10507
	Sakhu pyārī pyārī (Hindī)	(Bhagā)	Id	
7	Ahale vatanā ke hāthā mēñ ujjātā vatanā (Urdu)	(Kaumī Najamā)	Id	H M V P 10564
	Pyarā vatanā hamārā Hindusthan hai yāro (Hindī)	Id	Id	
8	Mohē piyā milanā ko janedē bairanā mēñ (Hindī)	Kalingada	Id	J M. V. P 10606
	Mēro ājā aye sayyāñ (Hindī)	Kāmodā	Id	
9	Tanā manā vāruñ bāñkē sañvariya (Hindī)	(Nachā)	Id	H M V P 10619
	Sakhī morē ajāhūñ na āye sañvaliya (Hindī)	(Nachā)	Id	
10	Jamānā tujhē purajafa jānatā hai (Urdu)	(Gazal)	Id	H M V P 10638
	Jo ki ho nā aśhanaye dardē dilā (Urdu)	Id	Id	
11	Bālamā chhēdo matā jāo (Hindī)	Khamājā (Thumrī)	Id	H M V P 10645
	Jā maiñ tose nahūñ bolūñ (Hindī)	Id	Id	
12	Piyā milanā kī āshā (Hindī)		Id	H M V P 10669
	Chandrākalā si shvetā rātā thī (Hindī)		Id	
13	Pahala mēñ garā ho dilā to terī ārajā karen (Hindī)	(Gazal)	Id	H M V P 10673
	Ruyē roshanā kē karūñ jhulā agarā (Urdu)	Id	Id	

- | | | | | |
|----|---|----------------------------|-------------------------------|------------------|
| 14 | Kausē māradaī dukho
pichākārī (<i>Hindi</i>) | Bhairavī
(Holi) | Tabla
Tānpūrī
Harmonium | H M V
P 106S9 |
| | (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| | Khēlanā Shyāmā
Kanhayā sē horī (<i>Hindi</i>) | Id | Id | |
| | (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| 15 | Manā mohā liyō érī sakhī
(<i>Hindi</i>) | Jangalā
(Dādarā) | Id | Twin
FT 803 |
| | Lagatā karējavā mēñ chotā
(<i>Hindi</i>) | Bhairavī
(Thumrī, Jātā) | Id | |

JADDANĀ BĀI

A singer of light music and film actress from Calcutta She died recently
Chanteuse de musique légère et actrice de cinema de Calcutta Morte récemment

- | | | | | |
|----|--|----------|-----------------------------|---------------------|
| 1. | Rūpā jobanā gunā dharo
rahatā hai (<i>Hindi</i>) | Durgā | Tabla
Tānpūrī
Sārangi | Columbia
VE 1701 |
| | Svanayē dilā sē numayāñ
hai (<i>Hindi</i>) | | Id | |
| 2 | Lagatā kalējavā mēñ chotā
(<i>Hindi</i>) | Bhairavī | Id | Columbia
GE 1275 |
| | Toḍā lā huñ rājā jamu-
niyā ko dāro ré (<i>Hindi</i>) | | Id | |

JAMIRUDDIN KHĀN

Sometimes known as the 'King of Thumrī' Born in Ambalā (Punjab) His father was a Dhrupad singer Jamiruddin studied music with Badal Khān and the celebrated Maujuddin He later settled in Calcutta and died in 1939

Est quelquefois connu sous le nom de « roi du Thumrī » Né à Ambalā (Pendjab) Son père était un chanteur de dhrupad Étudia la musique avec Badal Khān et le célèbre Maujuddin S'installa plus tard à Calcutta. Décédé en 1939

- | | | | | |
|---|---|----------|-------------------------------|----------------------|
| 1 | Dīdaravā bole
(<i>Hindi</i>) | (Thumrī) | Tabla
Tānpūrī
Harmonium | Megaphone
JNG 10 |
| | Suganā bolē ré hamārā
(<i>Hindi</i>) | (Chautī) | Id. | |
| 2 | Rangā dukhī jiyā lalachāyā
(<i>Hindi</i>) | (Holi) | Id | Megaphone
JNG 611 |
| | (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| | Sainvā ekā vaurī āyā
(<i>Hindi</i>) | Pīlu | Id | |

5	Holi khēlanā mori (Hindi)	(Holi)	Tablā Tānpura Harmonium	Megaphone JNG 1268
	(A song of the Spring Festival/ Chant de la fête printanière)			
	Saryyān rahe vohi parā (Hindi)	(Chaiti)	Id	

JĀNAKI BĀĪ

Janāki Bāi of Allahabad who died about 1918 A very famous singer of classical and light songs

Mort en 1918 Était un chanteur fameux de chansons classiques et légères

- | | | | | |
|---|---|----------------------|-----------------------------|------------------|
| 1 | Tori holi sunē kotavālā
tuti bolē na (Hindi) | Gari | Tabla
Tanpura
Sarangi | H M V
P 10143 |
| | Samadhū dēkho bānka
nurala hai rē (Hindi) | Id | Id | |
| 2 | Garadanā katanē se na
darayē (Hindi) | Kajari | Id | H M V
P 10218 |
| | Sayyan mori pakādo
dagariya (Hindi) | Cheta | Id | |
| 3 | Sundari mori kabē ko
chhainā lai (Hindi) | Darbari Kanadā | Id | H M V
P 10382 |
| | Badayyā ghara gunayanā
suñ kyun ladaye (Hindi) | Ramakali | Id | |
| 4 | Kanhariya nē māri ranga
pichakari (Hindi) | (Holi) | Id | H M V
P 10413 |
| | (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| | Kubarā bhai vairanā
(Hindi) | (Bhajanā Holi) | Id | |
| | (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| 5 | Tu hi bantiyo jaga men
javanā (Hindi) | (Kajari) | Id | H M V
P 10422 |
| | Maja lēlē rasāya nai
Jhulani ka (Hindi) | (Majāmua) | Id | |
| 6 | Ekā kafirā parā tabiyatā
a gai (Urdu) | (Gazal) | Id | H M V
P 10451 |
| | Rumā jhūmā badarava
barāse (Hindi) | Malhar | Id | |
| 7 | Kanhā na karā mose rārā
(Hindi) | Jaunpuri | Id | H M V
P 10476 |
| | Balamā nayya dagāmagā
dolē (Hindi) | Bhairavi
(Dādara) | Id | |

8	Dulā ēkā ē hi lagī haza roñ kha le (<i>Hindi</i>)	Pīlu	Tabla Tānpurā Sārangi Id	H M V P 10497
	Anandā bhayō yahā nāgarī (<i>Hindi</i>)	Soharā		
9	Bilā jobanā morā machāo re (<i>Hindi</i>)	Bahar	Id	H M V GC 12 1379, GC 12 13301
	Saiyyāñ hamārē morā (<i>Hindi</i>)	Puravā	Id	
10	Kyā tu āne dilā iyā (<i>Hindi</i>)	(Gazal)	Id	Twin FT 435
	Ishkā mēñ kyōñ karā ba che jāñ bādī (<i>Hindi</i>)	Id	Id	
11	Bala kē banā mēñ jo sagarā kī (<i>Hindi</i>)	Sojā	Id	Twin FT 2009
	Ranā mēñ jabā banuyē bēkāsā kī savārī (<i>Hindi</i>)	Id	Id	
12	Hamārā bhārmā piyē bhangā chhoti nanadi (<i>Hindi</i>)	(Kajari)	Id	Twin FT 2242
	Kāse kahū piyā kā hālā re Sīnvaliyā (<i>Hindi</i>)	Id	Id	
13	Disraho na bālamā morā sudhavā (<i>Hindi</i>)	Bhairavā	Id	Twin FT 2297
	Abā na bajāo kīñhā ban sariyā (<i>Hindi</i>)	Id	Id	
14	Lagī jāte nātho pendo kī (<i>Marvati</i>)	Sīrangī	Id	Twin FT 2304

JANENDRĀ PRASAD GOSWAMI

D ed 17 1947 Came from Vishnupur in Bengal which is a famous centre of music. He studied music with his uncle Radhikā Prasad Goswami and sang purely classical music. He was famous in Bengal for his tappa.

Mort en 1947 Était venu de Vishnupur au Bengale centre musical renommé. A va t étudié avec son oncle Radhikā Prasad Goswami et chantait la pure musique classique. Était célèbre au Bengale pour ses tappa.

1	Āmāyā bolonā bhulite (<i>Bengali</i>)	Bihāg	Tabla Tānpurā Sārangi Id	H M V N 774
	Āji ni jhumā rāte ke (<i>Bengali</i>)	Darbārī kīnādī	Id	
2	Ujālā kīyālā du i nayana tārā (<i>Bengali</i>)	Ma'gunjā	Id	H M V N 7131
	Dīmini damake yāmini (<i>Bengali</i>)	Jayājyanti	Id	

3	Shunya e buke pakhi morā (Bengali)	Chhayanatā	Tabla Tanpura Sarangī	H M V N 7264
	Jāha kichu mama (Bengali)	Id	Id	
4	Shamashānē jāgiche shyāmā (Bengali)	(Shyama Sangitā) (Prayer to Kali/ priere à Kalī)	Id	H M V N 9974
	Shyamā māyērā kolē chadē (Bengali)	Id	Id	-
5	Madhurā minati shuna (Bengali)	Jaunpurī	Id	H M V N 17319
	Piu piu birahi papayā (Bengali)	Lalitā	Id	
6	Ē ghana ghorā rāte (Bengali)	Surā Malhar	Id	H M V N 17406
	Āji Nandalalā mukhā chandā (Bengali)	Khambavatī	Id	
7	Kenā mēghērā chhāyā (Bengali)		Id	H M V N 17479
	Mēghe meghe andhā (Bengali)		Id	
8	Madhurā nupurā (Bengali)	Shankarā (Tritālā)	Id	H M V N 27231
	Jayā bigalitā (Bengali)	Bhairavā (Tritālā)	Id	
9	Sakhi téré manā ko (Bengali)	Rāmkalī	Id	H M V N 27222
	Murālī Lī tērā (Hindi)	Tilangā	Id	
10	Yā sakhi ānā tārē (Bengali)	Yamanā (Tritālā)	Id	Megaphone JNG 112
	Bhushma janani Bhāgira thī (Bengali)	Yatā (Bhajanā)	Id	
11		Bageshrī	Id	Megaphone JNG 1066
		Brindāvanī-Sārangī	Id	
12	Chira sundara naola kishorā (Bengali)	Bhairavā (Bhajanā)	Id	Megaphone JNG 5114
	Chhandē chhandē nāché vanda dulālā (Bengali)	Natā Mallār (Bhajanā)	Id	
13	Bāje mridanga vinā (Bengali)	Darbārī Kānadā	Id	Megaphone JNG 5208
	Brindāvanī dhanā naba ghana (Bengali)	Brindāvanī Sīrangī	Id	
14	Hi ājī tomārā mane (Bengali)	(Rāgāpradhānā)	Id	Megaphone JNG 5875
	Svapnē buncchhī kshā (Bengali)	Id	Id	

JOSHI (G N)

A classical singer from Maharashtra

Chanteur classique de Maharashtra

1	Gorī dhīrē chalo (Hindi)	Kāfī	Tabla Tānpurā Sārangi Id	H M V N 3639
	Jāke Mathurā (Hindi)			
2	Sukhasāmīnī tūñ (Hindi)	Āhambāvatī	Id	H M V N 5682
	Prītī mēñ manā ajā (Hindi)	Durgā	Id	
3	Sakhī rasī bolā (Hindi)	Ādānā	Id	H M V N 5684
	Jāgī sārī rātī (Hindi)	Āhauravī	Id	
4	Dudhā bēchanē maññ (Hindi)	Pūrvī	Id	H M V N 5813
	Līyā milanā ko (Hindi)	Āhīmpalāshrī	Id	
5	Kānhā torī (Hindi)	(Bhajanā)	Id	H M V N 5862
	Nāñ kīñrē lagāvā (Hindi)	Id	Id	

KAMALĀ JHARĪ

A Calcutta singer who is mainly known for her Kirtan's. She is a pupil of Jamiruddin Khān

Chanteuse de Calcutta connue surtout pour ses kirtan's Élève de Jamiruddin Khān

1	Kaisē katē dinā raunā (Hindi)	(Dādarā)	Pakhavājā Tānpurā Harmonium Violin/Violon Id	H M V N 6288
	Sarasatī nāññ sarasatī uhārī (Hindi)	(Thumrī)		
2	Tumārē dayā kī hai āshī Muhammād (Urdu)	Kālingadī	Tabla Tānpurā Harmonium Id	H M V N 6357
	Tērē darshanā kē kīranā l hai (Hindi)	Āhauravī		
3	Nandā Bhavanā ko bhu kanā mālī (Hindi)	(Bhajanā)	Pakhavājā Tānpurā Harmonium Violin/Violon Id	H M V N 6929
	Jai murārī jai murārī (Hindi)	Id	Id	

4	Sakhi ko kahuñ āoyaba (Kirtanā) mādhāi (<i>Maithili</i>) (Traditional/Traditionnel) Bahutā miniti karī toṃṃ (<i>Maithili</i>) (Traditional/Traditionnel)		Tabla Tanpura Harmonium	H M V N 7237
		Id		
5	Jojana manā mahā (<i>Maithili</i>) (Traditional/Traditionnel) Sakhi kahabi kanurā (<i>Maithili</i>) (Traditional/Traditionnel)	Id	Id	H M V N 7298
6	Kabari boye (<i>Bengali</i>) Etadiné gagané (<i>Bengali</i>)	Id	Id	H M V N 31011
7	Yashoda ka lālā khelē hohi (<i>Hindi</i>) (A song of the Spring Festival/Chant de la fête printanière) Itani to kahayo (<i>Hindi</i>)	Id	Id	Megaphone JNG 1025
8	Piya nahūñ ayé (<i>Hindi</i>) (Dadarā) Jage ho vahi rainā (<i>Hindi</i>) Bhairavi	Id	Id	Megaphone JNG 1130
9	Vafa men hamā jo ckatā (<i>Gazal</i>) hai (<i>Urdu</i>) Kabhi jo khvābā mén (<i>Urdu</i>)	Id	Id	Megaphone JNG 1156
10	Suno sundarā Shyāma (<i>Bengali</i>) Gokulā nagare (<i>Bengali</i>)	(Kirtanā) Id	Id Id	Megaphone JNG 5816
11	Kanu kahe Rāi (<i>Bengali</i>) O kubjarā bandhu (<i>Bengali</i>)	Id	Id	Megaphone JNG 5936
12	Yashomati nandā (<i>Bengali</i>) by/par Govinda Dās Ekābarā Brojē chalo (<i>Bengali</i>) by/par Govinda Dās	Id	Id	Megaphone JNG 5963
13	Hato chhedo na Kanhaiya (<i>Thumri</i>) (<i>Hindi</i>) Nidhiya lāgi main (<i>Hindi</i>) (Thumri Dadara)		Id	Twin FT 2299

14. Yā shāhē arabā saiyyadé (Nātā) (Urdu)		Tablā Tānpūrā Harmonium	Twin FT 3923
Tumhārē dayā kī āshā (Hindi)	Id.	Id.	

KESARBĀI KERKAR (Bāi)

Though elderly, she is still without rival among women singers. Her style is very personal and attractive. She is the best pupil of Alladiyā Khān, a master whose greatness was acknowledged by all musicians.

Malgré son âge, est encore sans rivale parmi les chanteuses. Son style est très personnel et séduisant. C'est la meilleure élève d'Alladiyā Khān, un grand maître reconnu comme tel par tous les musiciens.

1. Huñ to jaihoñ (Hindi)	Jaunpurī (Tritālā, vilampatā)	Tablā Tānpūrā Sārangi	H. M. V. HQ 1. 12 in./30 cm
Ghatanā lāgī rainā (Hindi)	Lalitā (Tritālā)	Id.	
2. Rasiyā hoñ na jāūū (Hindi)	Mārū-Bihāg (Tritālā)	Id.	H. M. V. HQ 2. 12 in./30 cm
Main sanā mītā (Hindi)	Mālkosh (Tritālā)	Id.	
3. Ankhiyā morī lāgo (Hindi)	Parajā (Tritālā)	Id.	H. M. V. HQ 3 12 in./30 cm
Bārē saiyāñ (Hindi)	Nandā (Tritālā)	Id.	
4. Rasikanā ré (Hindi)	Durgā (Tritālā)	Id.	H. M. V. HQ 4 12 in./30 cm
Nevarā bāju ré (Hindi)	Natā-Kāmodā	Id.	
5. Pritamā saiyāñ (Hindi)	Lalitā-Gaurī (Tritālā)	Id.	H. M. V. HQ 5 12 in./30 cm
Māñ nā karo (Hindi)	Gaudā-Malhār	Id.	
6. Dévi jogé (Hindi)	Kakubhā-Bilāval	Id.	H. M. V. HQ 6 12 in./30 cm
Mārē béré āyo (Hindi)	Dēshī	Id.	
7. Kāhē ko dāri (Hindi)	Bhairavī	Id.	Broadcast G 4037
Id. (pt. 2)	Id.	Id.	
8. Ali maiñ jogī (Hindi)	Khambhvatī	Id.	Broadcast GT 4038 12 in./30 cm
Sakhī Mohanā (Hindi)	Dēshā	Id.	

KRISHNĀ RAO PHULAMBRIKAR (Sangitā kālīnidhi)

The outstanding pupil of Bhaskarā Buvā Gokhale. He sings Khyāls in an accurate and pure style

Brillant élève de Bhaskarā Buvā Gokhālē Chante des khyāls dans un style net et précis

1	Harī Harā mēñ bhedā nā (Hindī)	Tilak-Kāmodā	Tablā Tānpūrī Sārangi	Columbia GEX 501 12 in/30 cm
	Kaisē rihāu (Hindī)	Jayājyanti	Id	
2	Kāñ muraliyā bājē (Hindī)	Toḍī	Id	Columbia VE 3334
	Shyāmā sundarī re (Hindī)	Puriyā	Id	
3	Jo piyā to dūñ (Hindī)	(Bhajanā)	Id	Columbia GE 17506
	Mārā Raghuvirā re (Hindī)	Id	Id	
4	Khēlatā hai Giridhārī (Hindī)	Bhairavī	Id	Columbia GE 17509
	Vidurā gharā jāvé (Hindī)	Pahāḍī	Id	
5	Vandē -Mātaram (Sanskrit)	Jhunjotī	Id.	Columbia GE 17512
	Sabā ko apanā dharmā pyārā (Hindī)	Yogyā	Id	
6	Kavanā batāyē rē (Hindī)	Bhīmpalāshrī	Id	Columbia GE 17513
	Tumā matī jāo (Hindī)	(Thumrī)	Id	

KRISHNĀ RAO SHANKAR PANDIT (Sangitā alamkārā)

The son of Shankar Rao Pandit, who was a brilliant pupil of Nisar Hussain Khān

Fils de Shankar Rao Pandit, lui même brillant élève de Nisar Hussain Khān.

1	Tu sādḍenālā galā (Punjabi)	Bhairavī (Tappā)	Tablā Tānpūrī Sārangi	Columbia GE 3743
	Darā dimā tanā (Mnemotechnic rhythm syllables/Syllabes de rythme mnemotechniques [bols])	Gauḍ Sārangi (Tarānā)	Id	
2	Suhaganā chalanā (Hindī)	Darbārī-Kanaḍā	Id	Columbia GE 3893
	Dēkhorī na māñē Shyāmā (Hindī)	Jayājyanti	Id	

KUMĀRĀ GANDHARVĀ

Now about 24 years old. Sang masterly slow Khyāls at the age of 12, when the following records were made.

Agé aujourd'hui de vingt-quatre ans environ. Chantait de façon magistrale des khyāls dès l'âge de douze ans. Les disques suivants ont été enregistrés à cette époque.

- | | | | |
|---|----------------------|-----------------------------|---------------------|
| 1. Sakhi mori rimā jhimā ba-
rasē (<i>Hindi</i>) | Durgā | Tablā
Tanpūrā
Sārangi | Hindusthan
H 344 |
| Shyāmā sundārā Madanā
Mohanā (<i>Hindi</i>) | Bhairavī
(Dādarā) | Id. | |
| 2. Sumirā ho nāmā ko manā
hi manā (<i>Hindi</i>) | Āsāvārī | Id. | Hindusthan
H 418 |
| Kaunā kaunā gunā gāyēn
Hari kē (<i>Hindi</i>) | Māṇḍā | Id. | |

LAXMĪBĀĪ JADHAV (Shrimati, of/de Kolhapur)

Born in 1902. She began to study music in 1912 under Haidar Khān, the brother of Alladiā Khān. Appointed state musician of Baroda, she gave concerts all over Northern India. She has a beautiful voice and a great knowledge of music, and is a moving singer of devotional songs.

Née en 1902. Commença d'étudier la musique en 1912 avec Haidar Khān, frère d'Alladiā Khān. Nommée musicienne de l'État de Barode, a donné des concerts dans toute l'Inde septentrionale. A une très belle voix, connaît très bien la musique et chante de façon émouvante les chants spirituels.

- | | | | |
|---|---------------------|--|-----------------------------------|
| 1. Rātrī tumā samajhonā
(<i>Hindi</i>) | Nāyākī-Kānaḍī | Tablā
Tānpūrā
Harmonium
Violin/Violon | H. M. V.
HT 48
12 in./30 cm |
| Nādā gulpā téhā (<i>Hindi</i>) | Gaudā | Id. | |
| 2. Sārē chhandā sodā Kan-
haiyā (<i>Matathi</i>) | Mishrā-Pilū | Id. | H. M. V.
N 4120 |
| Dēvā nijā mīpanāsā
(<i>Marathi</i>) | Mishrā-Māṇḍā | Id. | |
| 3. Girīdharā jhulātā Rādhē
sangā (<i>Hindi</i>) | Kāfī | Id. | H. M. V.
N 4141 |
| Dījo morī naurangā chu-
narī (<i>Hindi</i>) | Tilangā | Id. | |
| 4. Morā banshī-vālā Kānhān
(<i>Hindi</i>) | Pilū | Id. | H. M. V.
N 4197 |
| Kunjanā mēn khelo yāro
Kanhaiyā (<i>Hindi</i>) | Pahāḍī
(Amekhtā) | Id. | |
| 5. Rusalāsī Harī kān barēn
(<i>Marathi</i>) | Mishrā-Pahāḍī | Id. | H. M. V.
N 5079 |
| Bājavi Bājavi muralīlā
(<i>Marathi</i>) | Mishrā-Māṇḍā | Id. | |

6. Kiti godā godā vadālā (<i>Marathi</i>)	Bhairavī (Gazal)	Tablā Tānpūrā Sārangi Id.	H. M. V. N 5138
Nāthā karuṇā sāgarā āi Kāshī (<i>Marathi</i>)	Mishrā-Pīlū	Id.	
7. Katavā gaḍā gailāvā (<i>Marwari</i>)	Dēshkār	Id.	H. M. V. N 5602
Erī ēkā nazarā (<i>Marwari</i>)	Yamanā	Id.	
8. Jamunā kē tūrā jādū vālē bānsarī (<i>Hindi</i>)	Tilak-Kāmodī	Id.	H. M. V. N 5608
Kanhaiyā tēro karo (<i>Hindi</i>)	Pahādī	Id.	
9. Tumā binā morī kaunā khabarā lē (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 5613
Bhajanā binī nā nachā jāyyo (<i>Hindi</i>)	(Bhajanā, Kaharvā)	Id.	
10. Bājo rē (<i>Hindi</i>)	Kāmodā	Id.	H. M. V.
Vasantī kī dhunā machī (<i>Hindi</i>)	Bahār	Id.	N 5715
11. Barakatā vāliyo (<i>Hindi</i>)	Kāfi	Id.	H. M. V. N 5723
Khēlanā na jāo (<i>Hindi</i>)	Dēshā	Id.	
12. Shyāmā horī khēlatā vrajā mēnā (<i>Hindi</i>)	(Holi)	Id.	H. M. V. N 5739
Gagarī shīrā bharī (<i>Hindi</i>)	Sārangā	Id.	
13. Piya ko sandeshā mērā kaho jayē (<i>Hindi</i>)	Mishrā-Zilā	Id.	H. M. V. N 5803
Moyē banā kē lāgē sahāyē (<i>Hindi</i>)	(Bhajanā)	Id.	
14. Morarē mitā papiharavā (<i>Hindi</i>)	Vibhāsā	Id.	H. M. V. N 26921
Bharanā jo gāi (<i>Hindi</i>)	Shuklā-Bilāval	Id.	
15. Tu mērā manā harā (<i>Hindi</i>)	Dēshī	Id.	Young India T. H. 8348
Rē langarvā (<i>Hindi</i>)	Garakalā	Id.	
16. Milā dē sakhī (<i>Hindi</i>)	Nandā	Id.	Young India T. M. 8303
Ayo vasantī sakhī (<i>Hindi</i>)		Id.	

MALIKĀRJUNĀ MANSUR

Belongs to the school of Abdul Karīm Khān. A well-known singer of Khyāls.
Chanteur de khyāls réputé. Appartient à l'école d'Abdul Karīm Khān.

1. Mandirā pātoli sundarā (<i>Marathi</i>)	Durgā	Tablā Tānpūrā Sārangi Id.	H. M. V. N 5083
Yē māyā tyā karuṇāmayā (<i>Marathi</i>)	Karnāṭakī-Kāfi	Id.	

2. Sayyān morā ré (Hindi)	Gauḍ-Malhār	Tablā Tānpūrā Sārangī	H. M. V. N 5661
Kanganavā morā (Hindi)	Aḍānā	Id.	
3. Aisī mandatī yā manā (Hindi)	Vasantā	Id.	H. M. V. HT 20
Erī maiñ jā (Hindi)	Sārangā	Id.	
4. Binā binā bajāi (Hindi)	Toḍī	Id.	H. M. V. HT 33
Chitrā sudharā (Hindi)	Durgā	Id.	
5. Tumhēn binā dēkhē chāi- nā nā (Hindi)	Bilāval	Id.	H. M. V. N 5668
Erī āpā nondēlā (Hindi)	Chhāyānatā	Id.	
6. Dāī piyā binā kaisē (Hindi)	Dēshā	Id.	H. M. V. N 5676
Hamā ramaniyālī (Hindi)	Jaunpurī	Id.	
7. Mēndē kalā āī ré (Hindi)	Hamīrā	Id.	H. M. V. N 5697
Tū mērā sāñ (Hindi)	Shankarā	Id.	
8. Sohī rasanā jo (Hindi)	Bhīmpalāshrī	Id.	H. M. V. N 5710
Harā nāmā sumarā sukhā dhāmā (Hindi)	Mishrā-Kāfī (Bhajanā)	Id.	

MANOHAR BARVÉ

Started his musical career as a child.

A commencé dès l'enfance sa carrière musicale d'exécutant.

1. Avatā hai alābēlā (Hindi)	Sugarāī	Tablā Tānpūrā Sārangī	H. M. V. N 15871
Kahē piyā nāhīñ bolā (Hindi)	Bhairavī	Id.	
2. Dadurāvā bolē (Hindi)	Gauḍ-Malhār	Id.	H. M. V. N 25617
Shāmā millanā ko āī (Hindi)	Kāfī	Id.	
3. Hamā sangī khēlatī horī (Hindi)	Bhairavī	Id.	H. M. V. N 26060
(A song of the Spring Festival/Chant de la fête printanière)			
Shāmā morē naiyā kaisē lāgē (Hindi)		Id.	
4. Harī ko sumarā karā lē (Hindi)	Shankarā	Id.	H. M. V. N 26551
Vārē hatī jī na kariyē (Hindi)	Kedārī	Id.	

5. Manā meñ basatā Shāmā murāri (<i>Hindi</i>)	Bāgeshrī (Ekātālā)	Tablā Tānpūrā Sārangi Id.	H. M. V. N 26598
Madhuvanā meñ basé Shyāmā (<i>Hindi</i>)	Sindhu-Kāfi	Id.	
6. Gundā gundā lāvorī (<i>Hindi</i>)	Déshī	Id.	H. M. V. N 26811
Bitā gayé dinā bhajanā binā (<i>Hindi</i>)	Bhairavī	Id.	
7. Hari tumā kāhé ko (<i>Hindi</i>)	(Bhajanā)	Id.	H. M. V. N 26999
Jané toré bālamā dhangā (<i>Hindi</i>)	Lalitā	Id.	
8. Shāmā māno hamari bātā (<i>Hindi</i>)	(Ṭhumrī)	Id.	H. M. V. N 35278
Rādhā né méri banshī churāi (<i>Hindi</i>)	(Bhajanā)	Id.	
9. Do phūlā sāthā phulé (<i>Hindi</i>)	(Gazal)	Id.	H. M. V. N 5776
Kahīn békhudī meñ é dilā (<i>Hindi</i>)	Id.	Id.	
10. Bhajā manā Brahmā sadā (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 5798
Prabhu jāné prabhu jāné (<i>Hindi</i>)	Toḍī	Id.	
11. Ghanā ghanā bhāgā piyā (<i>Hindi</i>)	Patadīpā	Id.	H. M. V. N 5824
Dhūndātā banā gai maiñ (<i>Hindi</i>)	Sārangā	Id.	
12. Tumā parā vārī Krishnā (<i>Hindi</i>)	Déshkar	Id.	H. M. V. N 5848.
Logā vāsané pīravā (<i>Marathi</i>)	Pūriyā	Id.	

MOGUBĀĪ KURDĪKAR (Bār)

A disciple of Alladiyā Khān. Her records have great musical value.

Disciple d'Alladiyā Khān. Ses disques ont une grande valeur musicale.

1. Vandé Mātaram (<i>Sanskrit</i>) by/par Bankim Chatterjee	Khambāvati	Tablā Tānpūrā Sārangi Id.	Columbia GE 3997
Phirā āyī lautā bahārēñ (<i>Hindi</i>)	Bihāg-Bahār	Id.	
2. Hārē manā kā (<i>Hindi</i>)	Multānī	Id.	Columbia GE 8207
Pāyo moré rāmā nāmā dhanā (<i>Hindi</i>)	Kedārā	Id.	

1. Bahārā āyī (<i>Hindi</i>)	Sāgarā	Tablā Tānpūrā Sārangi	Columbia GE 2914
Ājā morē āyilā (<i>Hindi</i>)	(Khyāl)	Id.	
2. Abā morī Rāmā Rāmā (<i>Hindi</i>)	Alhaiyā-Bilāval	Id.	Columbia GE 7039
Ārī sakhī piyā kī bātā (<i>Hindi</i>)	Janglā (Thumrī)	Id.	

NĀRAYAṆĀ BUVA THITĒ (Sangitā Martandā)

1. Jalī thalī torā (<i>Hindi</i>)	Darbārī-Kānadā (astāī)	Tablā Tānpūrā Sārangi	H. M. V. N 26791
Tori yādā (<i>Hindi</i>)	Darbārī-Kānadā (jaladā)	Id.	

NĀRAYAṆĀ RAO VYĀSĀ

A very popular Maharashtrian singer. He sings correct Khyals and possesses a beautiful voice.

Chanteur très populaire de Maharashtra. Chante des khyāls très correctement et a une voix agréable.

1. Ugichā kāñ kāntā (<i>Marathi</i>)	Sindhā-Kāfī	Tablā Tānpūra Harmonium	H. M. V. N 5049
Pranatapālā tūñ asashī (<i>Marathi</i>)	Lalitā	Id.	
2. Prabbur to Rāmachandrā (<i>Marathi</i>)	Jaiminī-Kalyānā	Id.	H. M. V. N 5059
Sharanā tujā yēi to (<i>Marathi</i>)	Jaunpurī	Id.	
3. Sakhī morī runā jhumā (<i>Hindi</i>)	Durgā	Id.	H. M. V. N 5647
Nirā bharanā kaisē jāūñ (<i>Hindi</i>)	Tīlak-Kāmodā	Id.	
4. Jamanā tatā Shyāmā khélēñ hori (<i>Hindi</i>)	Brindāvanī- Sāranga	Id.	H. M. V. N 5721
Abā mātābā hūñ karā jāte ho (<i>Hindi</i>)	Bihāg		
5. Bhajā Raghuvīrā Shyāmā yugalā charanā (<i>Hindi</i>)	Bahār		
Tumā jāgo Mohanā pyāre (<i>Hindi</i>)	Bhairavī		
6. Muralī nādā bharāñ (<i>Marathi</i>)			
Mohakā madhu ripu karī (<i>Marath.</i>)			

7. Bajata nupura kangana (Hindi)	Hansa-Kankani	Tablā Tānpūrā Harmonium	H. M. V. N 15743
Torē nainā jādū bhare (Hindi)	Khamājā-Māṇḍā	Id.	
8. Jānakī-nāthā kripā karī (Marathi)	Khamājā-Māṇḍā	Id.	H. M. V. P. 13296
Avināshī hā ātamā (Marathi)	Durgā	Id.	
9. Eri mohē jānē dēri mān (Hindi)	Adānā (Tritālā, jaladā)	Id. Id.	H. M. V. P 13304
Shyāmā sundarāvā (Hindi)	Dēshā-Tilangā (Tritālā)	Id.	
Shyāmā sunderā manā Mohanā kubarī (Hindi)	Mālkosh (Tritālā, jaladā)	Id.	H. M. V. P 13366
10. Nirā bharanā maiṇ to chali jātā hūn (Hindi)	Pilū (Ṭhumrī, Tritālā)	Id.	
Kedarē pyārē lāgē tumā sē nainā (Hindi)	Bahār (Tritālā, jaladā)	Id.	H. M. V. P 13377
11. Phulā vālē kintā maikā vasantā (Hindi)	Majamūā-Bahār	Id.	
Bālamā morī sūniho (Hindi)	Kafī	Id.	H. M. V. P 13428
12. Rādhē Kriṣhnā bolā mukhā sē (Hindi)	Id.		
Id.	Bihārī (Prārthanā)	Id.	H. M. V. P 13480
13. Jayā Jagadīshā Harē (Hindi)	Bhairavī (Prārthanā)	Id.	
Rachā prabhū tūnē yahā Brahmaṇḍā sārā (Hindi)	Gaud-Sārangā	Id.	H. M. V. P 13503
14. Khabarā na linī janī yāravē ((Hindi)	Todī (Tarāṇā)	Id.	
Na dirā dirā tom tananā tanā dēre nā (Mnemo- technic rhythm syllables/ Syllabes de rythme mné- motechniques [bols])	Bhairavī	Id.	H. M. V. P 13521
15. Jāgo vrajā rājā kumārā (Hindi)	Dēshā	Id.	
Hamā tēri bānsarī (Hindi)			

NISAR HUSSAIN KHĀN

The son of Fidā Hussain Khān. He is one of the best singers of Khyāls and Tarānā-s. Now very old, he has settled in Budaun (U.P.). Formerly lived in Baroda.

Fils de Fidā Hussain Khān. Est un des meilleurs chanteurs de khyāls et de tarānā. Très âgé maintenant, il s'est retiré à Budaun (Provinces-Unies). Vivait précédemment à Baroda.

1. Bahārā āyī (<i>Hindi</i>)	Sāgarā	Tablā Tānpūrā Sārangi	Columbia GE 2914
Ājā morē āyīlā (<i>Hindi</i>)	(Khyāl)	Id.	
2. Abā morī Rāmā Rāmā (<i>Hindi</i>)	Alhaiyā-Bilāval	Id.	Columbia GE 7039
Ārī sakhi piyā kī bātā (<i>Hindi</i>)	Janglā (Thumrī)	Id.	

NĀRAYANĀ BUVĀ THITĒ (Sangitā Martandā)

1. Jalā thalā torā (<i>Hindi</i>)	Darbārī-Kānaḍā (astāī)	Tablā Tānpūrā Sārangi	H. M. V. N 26791
Tori yādā (<i>Hindi</i>)	Darbārī-Kānaḍā (jaladā)	Id.	

NĀRAYANĀ RAO VYASĀ

A very popular Maharashtrian singer. He sings correct Khyals and possesses a beautiful voice.

Chanteur très populaire de Maharashtra. Chante des khyāls très correctement et a une voix agréable.

1. Ugichā kāñ kāntā (<i>Marathi</i>)	Sindhā-Kāfi	Tablā Tānpūrā Harmonium	H. M. V. N 5049
Pranatapālī tūñ asashī (<i>Marathi</i>)	Lalitā	Id.	
2. Prabbur to Rāmachandrā (<i>Marathi</i>)	Jaiminī-Kalyānā	Id.	H. M. V. N 5059
Sharanā tujā yēi to (<i>Marathi</i>)	Jaunpurī	Id.	
3. Sakhi morī rumā jhūmā (<i>Hindi</i>)	Durgā	Id.	H. M. V. N 5647
Nirā bharanā kaisē jāūñ (<i>Hindi</i>)	Tilak-Kāmodā	Id.	
4. Jamanā tatā Shyāmā (<i>Hindi</i>)	Brindāvanī- Sārangā	Id.	H. M. V. N 5721
Abā mātabā hūñ karā jātē ho (<i>Hindi</i>)	Bihāg	Id.	
5. Bhajā Raghuvīrā Shyāmā yugalā charanā (<i>Hindi</i>)	Bahār	Id.	
Tumā jāgo Mohanā pyārē (<i>Hindi</i>)	Bhairavī	Id.	N 5725
6. Muralī nādā bharalā (<i>Marathi</i>)	Tilangā	Id.	H. M. V. N 15111
Mohakā madhu madhu ripu karī (<i>Marathi</i>)	Khamājā-Māṇḍā	Id.	

7. Bajata nupura kangana (Hindi)	Hansa-Kankani	Tablā Tānpūrā Harmonium	H. M. V. N 15743
Torē nainā jādū bhare (Hindi)	Khamājā-Māṇḍā	Id.	
8. Jānakī-nāthā kripā karī (Marathi)	Khamājā-Māṇḍā	Id.	H. M. V. P. 13296
Avināshī hā ātamā (Marathi)	Durgā	Id.	
9. Eri mohē jānē dēri māñ (Hindi)	Adānā (Tritālā, jaladā)	Id. Id.	H. M. V. P 13304
Shyāmā sundarāvā (Hindi)	Dēshā-Tilangā (Tritālā)	Id.	
Shyāmā sundarā manā Mohanā kubarī (Hindi)	Mālkosh (Tritālā, jaladā)	Id.	H. M. V. P 13366
10. Nīrā bharanā maiñ to chali jātā hūñ (Hindi)	Id.	Id.	
Kadarē pyārē ligē tumā sē nainā (Hindi)	Id. (Ṭhumrī, Tritālā)	Id.	
11. Phulā vālē kintā maikā vasantā (Hindi)	Bahār (Tritālā, jaladā)	Id.	H. M. V. P 13377
Bālamā morī sūñho (Hindi)	Majamūā-Bahār	Id.	
12. Rādhē Krishṇā bolā mukhā sē (Hindi)	Kāfi	Id.	H. M. V. P 13428
Id.	Id.		
13. Jayā Jagadishā Harē (Hindi)	Bihārī (Prārthanā)	Id.	H. M. V. P 13480
Rachā prabhū tūnē yahā Brahmaṇḍā sārā (Hindi)	Bhairavī (Prārthanā)	Id.	
14. Khabarā na linī janī yāravē ((Hindi)	Gaud-Sārangā	Id.	H. M. V. P 13503
Na dirā dirā tom tananā tanā dēre nā (Mnemo- technic rhythm syllables/ Syllabes de rythme mné- motechniques [bols])	Todī (Tarānā)	Id.	
15. Jāgo vrajā rājā kumārā (Hindi)	Bhairavī	Id.	H. M. V. P 13521
Hamā tēri bānsarī (Hindi)	Dēshā	Id.	

NISAR HUSSAIN KHĀN

The son of Fidā Hussain Khān. He is one of the best singers of Khyāls and Tarānā-s. Now very old, he has settled in Budaun (U.P.). Formerly lived in Baroda.

Fils de Fidā Hussain Khān. Est un des meilleurs chanteurs de khyāls et de tarānās. Très âgé maintenant, il s'est retiré à Budaun (Provinces-Unies). Vivait précédemment à Baroda.

1	Āllah jané (Urdu)	Todi	Tabla Tanpura Sarangī	H M V N 1572r
	Tarana (Mnemotechnic rhythm syllables/Syllabes de rythme mnemotechniques [bols])	Jaunpurī	Id	
2	Kanha ré Nandā nandanā (Hindi)	Kedāra	Id	H M V. N 15747
	Tarana (Mnemotechnic rhythm syllables/Syllabes de rythme mnemotechniques [bols])	Bhairavī	Id	
3	Payaliya jhankarā (Hindi)	Puriya Dhanashrī	Id	H M V N 15776
	Tarānā (Mnemotechnic rhythm syllables/Syllabes de rythme mnemotechni ques [bols])	Dēshā	Id	
4	Kanganā mundariyā (Hindi)	Multani (Tritalā jaladā)	Id	H M V N 15809
	Tarana (Mnemotechnic rhythm syllables/Syllabes de rythme mnemotechni ques [bols])	Miyān Malhār (Tritalā jaladā)	Id	

OMKARNATH THAKUR (Sangitā Martandā Pandit)

Born in 1897 One of India's most honoured living singers and classical musicians His voice is beautiful his technique and knowledge admirable

Né en 1897 Un des chanteurs et musiciens classiques les plus honorés de l'Inde Sa voix est fort belle sa technique et sa science musicale sont admirables

1	Surajanā matavāla (Hindi)	Multani	Tabla Tanpurā Sarangī	Columbia BEX 201 12 in / 30 cm
	Vandite Mataram (Sanskrit) by/par Bankim Chatterjee	Bangiyā Nāṭī (National Song/ Chant national)	Id	
2	Pirā na janī (Hindi)	Mālkosh (vilambitā)	Id	Columbia BEX 270 12 in / 30 cm
3	Pagā ghungharā bandhā Mirā nachī re (Hindi) by/par Mirabai	Mālkosh		Columbia BEX 271 12 in / 30 cm

4. Jhanjhariyā jhanakē (Hindī)	Déshkarā	Tablā Tānpūrā Sārangi	Columbia VE 1013
5. Ayā mangā jai ho (Hindī)	Champakā	Id.	
5. Mitavā bālarnā vā (Hindī)	Nilambari	Id.	Columbia VE 1014
Māi kanthā morā (Hindī)	Sugharāi	Id.	
6. Garavā bhai sangā lagē (Hindī)	Todī (astāi)	Id.	Columbia VE 1016
Id.	Todī (jaladā)	Id.	
7. Bolā na lagē (Hindī)	Shuddhā-Kalyānā (astāi)	Id.	Columbia GE 3117
Id.	Shuddhā-Kalyānā (jaladā)	Id.	
8. Vandē Mātaram (Sanskrit)	National Song/ Chant national	Tānpūrā	Columbia GE 3132
9. Nandiyā kaisē nīrā bharuñ (Hindī)	Tilangā (Thumrī, astāi)	Tablā Tānpūrā Sārangi	Columbia GE 3135
Id.	Tilangā (jaladā)	Id.	
10. Rājā tērā dungariyā parā (Hindī)	Brindāvanī- Sārangā (Bhajanā)	Id.	Columbia GE 3143
11. Karatā ho mosē nēhā ki (Hindī)	Shuddhā-Natā	Id.	Columbia GE 3144
12. Mālanā lā chunā chunā kalyā (Hindī)	Tankē-Shrī	Id.	Columbia GE 3178
13. Kadamā kī chhāyā (Hindī)	Dēshi-Todī	Id.	Columbia GE 3187

PADMAVATI SHALIGRAM

1. Tirathā ko sabā karā (Hindī)	Tilak-Kāmodā	Tablā Tānpūrā	Columbia GE 1701
Bhajā Kriṣṇā (Hindī)	Pīlū-Mishrā	Id.	
2. Kanhé karatā mosē (Hindī)	Ghandhārī	Id.	Columbia GE 1727
Bhajā lé tu Rāmā nāmā (Hindī)	Pahadī-Mishrā	Id.	

PANDIT RAO NAGARKAR

1. Kiasī vāñi bavēri (Hindī)	Bihāg	Tablā Tānpūrā Sārangi	Columbia GE 3255
Sabā sakhi milakarā (Hindī)	Shuddhā-Kalyānā	Id.	

2. Katatā nahīn sajanī (<i>Punjābī</i>)	Pradīpakī	Tablā Tānpūrā Sārangi	Columbia GE 3508
Nirāmohi morā jiyarā (<i>Punjābī</i>)	(Ṭhumrī)	Id.	

PANNĀ BĀĪ (of/de Muzaffarpur)

Now in her old age. A singer of light music in Allahabad and Lucknow.
Agée maintenant. Chanteuse légère d'Allahabad et de Lucknow.

1. Maiṅkā na bhāyē tiharā (Dādarā) batiyān (<i>Hindi</i>)		Tablā Tānpūrā Sārangi	Columbia GE 2820
Ratiyā kailē vā julumiyā (<i>Hindi</i>)	Id.	Id.	
2. Maiṅ kaisē jāi hūn mori (Dādarā) bagē (<i>Hindi</i>)		Id.	Columbia GE 7038
Bagiyā kaisē jāūn (<i>Hindi</i>)	Id.	Id.	

PYĀRĀ SĀHAB (of/de Rampur)

Had an almost feminine voice and was unrivalled as a singer of Ṭhumrī. He made many gramophone records about 1926. He was the court musician of Rājā Tagore in Bengal.

Doué d'une voix presque féminine, n'avait pas son pareil pour chanter les Ṭhumrīs. Enregistra ses disques aux environs de 1926. Était musicien de la cour de Rājā Tagore, au Bengale.

1. Inā dinoṅ joshē janūn hai (Gazal) téré divānē ko (<i>Hindi</i>)		Tablā Tānpūrā	H. M. V. P. 10034
Békāramā va bākāramā chūn madā bahisābā andarā (<i>Hindi</i>)	Id.	Id.	
2. Bahu tērā samajhāyē rī (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 25895
Ajā maiṅ lādungī sainyā (<i>Hindi</i>)	(Dādarā)	Id.	

RĀMĀKRISHNĀ BUVĀ VAZĒ (Gāyanāchāryā)

A pupil of Nisar Hussain Khān, he was a good Khyāl singer. He travelled much, then settled in Poona.

Aujourd'hui décédé. Était un bon chanteur de khyāls; élève de Nizar Hussain Khān. Voyagea beaucoup, puis s'établit à Poona.

1. Tirathā ko sabā karē (<i>Hindi</i>)	Tilak-Kāmodā (Tritala)	Tablā Tānpūrā Sārangi	Columbia GE 1501
Bolarē papīhārā (<i>Hindi</i>)	Miān-Malhār	Id.	

2. Dārā dārā patanā bālarnā (Hindi)	Bhairavā-Bahār	Tablā Tānpūrī Sārangī	Columbia GE 1517
Harā damā maulā tēro (Hindi)	Jaunpurī	Id.	
3. Damarā damā damā hujē (Hindi)	Natā-Bihāg	Id.	Columbia GE 1532
Tārānā (Mnēmotēchnic rhythm-syllables/Syllabes de rythme mnēmotēchni- ques [bolī])	Mācavā	Id.	
4. Bolā Rādhē abā tū (Hindi)	Baravā	Id.	Columbia GE 1540
Udhā karmanā kī gatā (Hindi)	(Bhājānā)	Id.	
5. Sakhi mukhā chandrā (Marāthī)	Khambāvatī	Id.	Columbia GE 1554
Mērē ghārā āyē (Hindi)	Tilangī (Thumrī)	Id.	
6. Harā Harā Shankarā (Hindi)	Bhatiyārā	Id.	Columbia GE 1559
Johānā rasā lē gal (Hindi)	Gārā-Bāgeshrī	Id.	
7. Masālātā puchā dayā (Hindi)	Todī	Id.	Columbia GE 1577
Vidyādhārā gunīlā (Hindi)	Shastārīgā	Id.	
8. Tārānā (Mnēmotēchnic rhythm-syllables/syllabes de rythme mnēmotēchni- ques [bolī])	Brindāvanī- Sārangī	Id.	Columbia GE 1582
Piyā nāhīn āyē (Hindi)	Khamājī	Id.	
9. Bālā bālā jāyē (Hindi)	Bhatiyārā	Id.	Columbia GE 1589
Pitā purānā (Hindi)	Kālī-Kānāḍā	Id.	

RAMAKRISHNA MISRA (PL)

Son and brother of celebrated musicians. Court musician of Nepal. He later came to Calcutta. His knowledge of rhythm was exceptional.

Fils et frère de musiciens célèbres. Musicien de la cour du Népal. Vint ensuite à Calcutta. Possédait une science exceptionnelle du rythme.

1. Pāṭāṅkī Bāṭāṅkī (Hindi)	Māṭāṅkī-Māṭāṅkī	Tablā Tānpūrī Sārangī	Hindustani H 417
Sōḍā rīṅṅā (Hindi)	Sāḍāṅkī-Tāṅkī	Id.	

RĀMĀ MARATHĒ

- | | | | |
|---|--------------------------|-----------------------------|---------------------|
| 1. Sabā sē unchī prēmā sagāi (Hindi) | (Bhajanā) | Tabla
Tānpūrā
Sārangi | Columbia
GE 3525 |
| Manā lago mēro yārā phalīrī mēn (Hindi) | Id. | Id. | |
| by/par Kabīr | | | |
| 2. Badaravī barasānī ko ayē (Hindi) | Surī-Malhār
(Tritālā) | Id. | Columbia
GE 3574 |
| Jā jā rē apānē mandirī vī (Hindi) | Bhīmpalāshri | Id. | |

RĀNADĒ (J. L.)

A popular singer with a facile and accurate voice.

Son chant, habile et juste, lui a assuré une grande popularité.

- | | | | |
|---|-----------------------|-------------------------------|--------------------|
| 1. Udāsī manālī līgālī (Marathi) | Bhairavī | Tabla
Tānpūrā
Harmonium | H. M. V.
N 5110 |
| Girīdhārā kāsī rusalī (Marathi) | Tīlak-Kāmōdī | Id. | - |
| 2. Godī godī muralī (Marathi) | Pahādī-Mishrā | Id. | H. M. V.
N 5199 |
| Jādugīrī nayanīñ thorī (Marathi) | Bhairavī | Id. | |
| 3. Phulalyā kalyā prēmāchī (Marathi) | Mīrāḍī
(Tritālā) | Id. | H. M. V.
N 5227 |
| Jagīñ āsarī prabhū chā khārā (Marathi) | Patāḍīpī
(Tritālā) | Id. | |
| 4. Navalā hī banasārī hansārī (Marathi) | Tīlak-Kāmōdī | Id. | H. M. V.
N 5275 |
| Atī godī godī lālākārī (Marathi) | Bhīmpalāshri | Id. | |
| 5. Kalīkā godī nāché (Marathi) | Kāfī | Id. | H. M. V.
N 5292 |
| Manamohanā rusalāsī (Marathi) | Dēshā | Id. | |
| 6. Gharā jānē dē Kanhaiyā pyārē (Hindi) | Kāfī
(Tritālā) | Id. | H. M. V.
N 5712 |
| Chunarī rangā dē morī (Hindi) | Tīlangā | Id. | |
| 7. Churiyāñ karā kē gayē (Hindi) | Mālkosh | Id. | H. M. V.
N 5746 |
| Khēlatā āyē horī (Hindi) | Bhīmpalāshri | Id. | |

8. Kaisē katē rajani sajani (Hindi)	Bhageshri	Tabla Tabla Harmonium	H. M. V. N 5765
Khēlatā saba Vrajī narī (Hindi)	Bhāg	Id.	
9. Aisi na māro pichākārī (Hindi)	Khamājā (Thumri)	Id.	H. M. V. N 5777
Nā bolō Shyāmā hamī sangī (Hindi)	Sārangī (Tritālā)	Id.	
10. Mēra manā lē payō Giradhārī (Hindi)	Yamanā	Id.	H. M. V. N 5794
Darshanā binā jiyarā tatavē (Hindi)	Tilak-Kāmodī	Id.	
11. Goparī (Hindi) main kaisē lē jūñ	Durgā	Id.	H. M. V.
Ajā sakhi Shyāmā sundarī (Hindi)	Māndā .	Id.	N 5804
12. Khēlanā Bgē Shyāmā (Hindi)	Bhīmpālāshri	Id.	H. M. V. N 5835
Kalā na padē mohē (Hindi)	Puriyā	Id.	
13. Jamunā main kaisē jūñ (Hindi)	Pahādī-Kaharā (Tritālā)	Id.	H. M. V. N 5850
Ajāhūñ nahūñ dyē (Hindi)	Nandī (Tritālā)	Tabla Tabla Harmonium Violin Violon	

RASULANĀ BĀI (of/de Benares)

A well-known singer of Thumrī. Now in her old age.

Chanteuse bien connue de Thumrī. Maintenant très âgée.

1. Jā main tōē nāhūñ bolāñ (Hindi)	(Thumrī)	Tabla Tabla Sitar	Columbia GE 2781
Bālā jiyā tō tumarē Mānā (Hindi)	(Dhārā)	Id.	
2. Bīrārī tō na bālārī (Hindi)	Phāirārī (Dhārā)	Id.	Columbia GE 2782
Jēt pāñ main tō piyā kē (Hindi)	Tānārī (Thumrī)	Id.	
3. Chāndārī puriyā tō jiyā (Hindi)	Purī	Id.	Columbia GE 2783
Mā jiyā dārī Bāi (Hindi)	Id.	Id.	

4	Jhhulaniya vāli ré dāiya (Hindi)	(g tā kajari)	Tablā Tinpura Sārangi	Columbia GE 2912
	Kāhé tākēlu gurērā kē (Hindi)	Id	Id	
5	Kāhé piyā mosé (Hindi)	(Thumri)	Id	Columbia GE 2969
	Matā kiya mori (Hindi)	Id	Id	
6	Lagatā kalejava mēn chotā (Hindi)	Bhairavi (Thumri)	Id	Columbia GE 3200
	Kahé prītā lagai (Hindi)	Multāni (Khyāl)	Id	
7	Kaunā tarahā se tumā khē latā (Hindi)	(gitā)	Id	Columbia GE 7080
	Kankarā mohē lagā jai hē (Hindi)	(gitā Dīdarā)	Id	

RATANJANKAR (S N)

The son of a Sanskrit scholar One of the best Indian musicologists as well as a singer of great repute He was a pupil of Vishnu Nārāyaṇā Bhātkhandé and had the opportunity to study with him the traditions of Indian music As he hesitated to make a trade of his musical talent Bhātkhandé had him appointed Principal of the newly founded Marris College of Music now the National Academy of Indian Music, at Lucknow

Fils d'un érudit sanscrit S N Ratanjankar est un des meilleurs musicologues indiens et un chanteur de grand renom A été l'élève de Vishnu Nārāyaṇā Bhatkandé avec qui il a pu étudier les différentes traditions de la musique indienne Comme il hésitait à tirer profit de son talent musical Bhātkhandé le fit nommer principal du collège de Marris nouvellement fondé devenu aujourd'hui l'Académie nationale de musique indienne de Lucknow

Six preliminary lessons in North Indian music/Six leçons préliminaires sur la musique de l'Inde septentrionale

1	I	The 12 notes and 10 basic scales Les 12 notes et les 10 gammes fondamentales	Tablā Tanpura Sārangi	Columbia GE 3361
	II	Id	Id	
2	III	Alhaya Bilaval (The Bilāval basic scale [major mode] ascending and descending scale character 1st c motive [pakadā] modal shape [ālāpā] song/La gamme fondamentale Bilāval [mode majeur] gammes montante et descendante motif caractéristique [pakadā] exposition du thème [ālāpā] chant)	Id	Columbia GE 3362
	IV	Bihag	Id	

3. V. Dēshkarā (Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant)	Tablā Tānpūrā Sārangi	Columbia GE 3363
VI. Durgā (Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant)	Id.	
4. Jayā jayā Rāmā japā nāmā (Hindi)	Niyāñ-kā-Sārangā	Columbia GE 3437
Madhumatī āyī (Hindi)	Kedārā-Bahār	Id.
5. Vidyā dani (Hindi)	Gopi-Vasantā	Columbia GE 3481
Sumārā-sahab (Hindi)	Sālā-Barālī (Khyāl)	Id.
6. Pyārē lālā to rē rī adhīnā (Hindi)	Pilū (Tritālā)	Columbia H 381
Barasanā kē bādālā kārē (Hindi)	Sūrā-Malhār (Tritālā)	Id.
7. Dāduravā bulāyē bādariyā (Hindi)	Gauḍ-Malhār	Hindusthan H 272
Āyē dumaravā gailā (Hindi)	Bahār (Tritālā)	Id.

RATNĀ BĀI BANTWĀL

1. Piya mosé kahé nā (Hindi)	Adānā	Tablā Tānpūrā Sārangi	Jay Bharatā SJ 5009
Sunaliyo binati (Hindi)	Yogiyā	Id.	

ROSHANĀRĀ BĒGUM

Abdul Karim's most outstanding pupil. She often sings on Radio Bombay.

Une des élèves les plus brillantes d'Abdul Karim. Chante souvent à la radio-diffusion de Bombay.

1. Āyorī méré gharā (Hindi)	Karnātaki	Tablā Tānpūrā	Columbia VE 5032
Tānā kaptānā (Hindi)	Adānā	Id.	
2. Kabā hūñ na bhējī pātī (Hindi)	(Ṭhumrī)	Id.	Columbia VE 5037
Kaisē jāūñ sakhi (Hindi)	Pūrvī	Id.	
3. Allāh kā jalvā bandē ko (Urdu)	(Gazal)	Id.	Columbia VE 5045
Tumā ho rutābē mēñ āli (Urdu)	(Nāṭā)	Id.	

4	Mathe tulakā dhāro (Hindī) Jhulana dalā dī (Hindī)	Shankarā (astāi) Shankarā (jaladā)	Tabla Tānpūrā Id	Columbia VE 5047
5	Abā hārī nanadiyā (Hindī) Lūmhū tālē (Hindī)	(Thumrī) Purvī (gītā)	Id Id	Columbia VE 5050
6	Chhailavā kahuñ se (Hindī) Taranā (Mnemotechnic rhythm syllables/Syllabes de rythme mnémotechniques [bols])	Maru Sārangā Mālkosh	Id Id	Columbia VE 5053
7	Nairadayī lagarā maikā (Hindī) Kanganā nunariyā morī (Hindī)	Bihāg Multānī	Id Id	Odeon SB 2359
8	Begunā gunā gāo (Hindī)	Gujrī Todī	Id	National TH 8342

SAIGAL (K. L)

From Jullundur in Punjab A film artist who mainly sang light music and modern songs He was gifted with a beautiful voice

Originaire de Jullundur, au Pendjab Était un artiste de cinéma qui chantait surtout de la musique légère et des chants modernes Sa voix était ravissante

1	Lakhā sahī abā pīkī batīyāñ (Thumrī) (Hindī) Lagā gai chotā karejavā (Hindī)		Tabla Tānpūrā Harmonium Id	Hindusthan H 193
2	Nuktāchīñ hai game dilā (Gazal) usko basae na banē (Hindī) Yahā tassaruphā Allāhā (Urdu)		Id Id	Hindusthan H 241
3	Rahmatā pé tērī merē gu naon pe nazā hai (Urdu) by/par Ghalib Shama ka jalā na hai (Urdu) by/par Ghalib	(Gazal)	Id Id	Hindusthan H 550
4	Bahutā usī galī ke kiyē herā pherā (Urdu) Dilā sé tērī nigahā (Urdu)	(Gazal)	Id Id	Hindusthan H 931

2	Na bolō Shyāmā (Hindī)	Sārangā	Tablā Tanpurā Sārangi Id	Columbia GE 17524
	Chalo sakhi khēle (Hindī) (A song of the Spring Festival) Chant de la fête printanière)	(Holi)		

SAWAI GANDHARVA

Now elderly Was the favourite pupil of Abdul Karim Khān He comes from
North Karnatak and mainly sings khyāl

Maintenant assez âgé A été l'élève favori d'Abdul Karim Khan Originaire du
Kanara du Nord Chante surtout des khyals

- | | | | | |
|---|---|----------------------|-----------------------------------|------------------|
| 1 | Kahe rāja lānatā jiyārā
hamara (Hindī) | Dhanī | Tablā
Tanpurā
Sārangi
Id | H M V
N 5713 |
| | Lalā junā karahu (Hindī) | Hindolā | | |
| 2 | Badarvā baranā lagē
(Hindī) | Surādāsī Malhar | Id | H M V
N 5726 |
| | Kishorī kyuñ balā mohe na
(Hindī) | Māndā | Id | |
| 3 | Jao jao sakhi madhovanā
mén (Hindī) | Tilangā | Id | H M V
N 5744 |
| | Manā mén Mohanā virājā
(Hindī) | Tilak Kamodā | Id | |
| 4 | Samajā manā Gorakhā nan
dā (Hindī) | Gujarī Todī | Id | H M V
N 15827 |
| | Priyā gunā maunētā (Hindī) | Puriyā | Id | |
| 5 | Pritā na kuyé (Hindī) | Asāvārī | Id | H M V
N 15858 |
| | Banara vyahanā (Hindī) | Natā Malhār | Id | |
| 6 | Binā dekhē pādātā nahin
(Hindī) | Bhairavī
(Thumrī) | Id | H M V
N 15889 |
| | Parā karā arājā suno
(Hindī) | Puriyā Dhānashrī | Id | |
| 7 | Kalā na pare maika
(Hindī) | Shankara | Id | H M V
HT 46 |
| | Jo terī rāja jo chahē
(Hindī) | Adāna | Id | 12 in/30 cm |

SHARĀFAT HUSAIN KHĀN

Made this record at the age of 12.

A enregistré ce disque à l'âge de douze ans.

1. Hajaratī Ali (<i>Urdu</i>)	Bihāg	Tabla Tānpūrā Sārangi	Hindusthan H 1195
Erī alirī (<i>Urdu</i>)	Multānī	Id.	,

SHRĪMATĪ BĀI NARVĒKAR

A good classical singer from Maharashtra.

Bonne chanteuse classique, de Maharashtra.

1. Gaḍuvā karasolē	Bahār	Tabla Tānpūrā Sārangi	Odeon SB 2126
Hari kē sangī mēñ to (<i>Hindi</i>)	Sārangi	Id.	

SHRĪPADĀ RAO NEVARĒKAR

1. Jā bhayā na mamā māñ (<i>Marathi</i>)	Mālkosh	Tabla Tānpūrā Sārangi	Columbia GE 3982
Bahutā dinā nachā bhēta- lon (<i>Marathi</i>)	Bījēshri	Id.	

SUSHILĀ TEMBĒ

A popular artist from Bombay.

Chanteuse populaire de Bombay.

1. Shyāmā Mohanā majhiyā (<i>Marathi</i>)	Bhairavi	Tabla Tānpūrā Sārangi	Columbia GE 8101
Chalī chalī Mathurā (<i>Marathi</i>)	Bījēshri	Id.	
2. Aisi na māro pichakāri (<i>Hindi</i>)	(Thumrī, Tritālā)	Tabla Tānpūrā Harmonium	Columbia GE 8106
Dēkhiri aisi (<i>Hindi</i>)	Nandī (Tritālā)	Id.	
3. Dattā guru dattā guru (<i>Marathi</i>)	Mālkosh (Tritālā)	Tabla Tānpūrā Sārangi	Columbia GE 8105
Damru damru dūjhē bajē (<i>Marathi</i>)	Adīnī	Id.	

4. Badalī gayo nainā (Hindī)	Pilū	Tablā Tānpūrā Sārangi Id.	Columbia GE 8107
Ā miyān sandē (Hindī)	'Sohani		
5 Mukhā sé Rāmā kaho (Hindī)	Yogīyā (Tritālā)	Id.	Columbia GE 8108
Jhananā bajē (Hindī)	Déshkarā (Tritālā, jaladī)	Id.	
6 Hatā choḍā dé (Hindī)	Bihāgadā	Id.	Columbia GE 8109
Sabā sé unchi prēmā sagai (Hindī)	Bhīmpalāshri	Id.	
7. Karinā yadumanin sadnā (Marathī)		Id.	Columbia GE 8120
Svakulā tārakā sutā (Marathī)		Id.	
8. Dilrubā hā yā jivāchā (Marathī)		Id.	Columbia GE 8218
Hajaratā salāmā dhayāvā (Marathī)		Id.	

TARĀPADA CHAKRAVARTI

Born about 1902. Was first a tablā player, then studied vocal music with Jnānā Goswami. He is now considered one of the good classical singers in Bengal

Né aux environs de 1902. Fut d'abord joueur de tablā, puis étudia la musique vocale avec Jnānā Goswami. Est maintenant considéré comme un des bons chanteurs classiques du Bengale.

1. Phāgunē samīranā sanē (Bengalī)	Durgā	Tablā Tānpūrā Harmonium Id.	Megaphone JNG 5467
Chāmēli mēla ānkhi (Bengalī)	Bhūpālī		
2. Kothā gele Shyāmā (Bengalī)	Bhairavī	Id.	Megaphone JNG 5716
Vanē vanē pāpiyā bolē (Bengalī)	Bahār	Id.	
3. Kholā kholā mandirā dīārā (Bengalī)	Mishrā-Tilangā	Id.	Megaphone JNG 5751
Ē rāngā godhūlī (Bengalī)	Gujarī-Todī	Id.	

VALLABHĀDĀS (Swāmī)

A pupil of Faiyaz Khān.

Éleve de Faiyaz Khān.

1. Darshanā binā nainā tarasē (Hindi)	Bihārā	Tablā Tānpūrā Sārangi Id.	Columbia GE 3219
Basē urā saha-jānandā (Hindi)	Durgā		
by/par Swāmī Sahajānandā			

VASANTĀ (Master, of Surat/Maitre, de Sarant)

A well-known singer of light and classical music. He mainly lives in Bombay.
Chanteur bien connu de musique légère et de musique classique, qui vit surtout à Bombay.

1. Dulhanā banā ké mārā (Hindi)	(Gazal)	Tablā Tānpūrā Sārangi	H. M. V. N 4124
2. Kabulā karē na kyoñ karā (Hindi)	(Gazal)	Id.	H. M. V. N 4139
Arē o ūdho (Hindi)	Durgā (Gazal)	Id.	
3. Méri mātā ké sarā parā (Hindi)		Id.	H. M. V. N 15727
4. Mathurā mēñ na sahi (Hindi)		Id.	H. M. V. N 5707
5. Do phulā sāthā phulé (Hindi)	(Dādarā)	Id.	H. M. V. N 5737
Sabā chalā chali kā (Hindi)	Bhairavi	Id.	

VAZĪR KHĀN (of/de Rampur)

Died about 1920. Was a very great master of Indian music and the greatest Dhrupad singer of his time.

Mort aux environs de 1920. Était un très grand maître de la musique indienne et, de son temps, le plus grand chanteur de dhrupad.

1. Labē jāu bakhshā kā una- ké Karishmā (Urdu)	(Gazal)	Tablā Tānpūrā Sārangi Id.	H. M. V. P 10434
Chalē gayē vahā adayēñ dikhā ké (Urdu)	Id.		

VILAYAT HUSSAIN

A nephew of Faiyaz Khān, he belongs to a celebrated tradition (gharānā) of Agra. He mainly sings Khyāls but also knows Dhrupads.

Neveu de Faiyaz Khān, appartient à la célèbre tradition (gharānā) d'Agra. Chante surtout des khyāls, mais aussi des dhrupads.

1. Tujhasé japākā paré (<i>Hindī</i>)	Bilāval	Tablā Tānpūrā Sārangi Id.	Columbia BEX 269 12 in / 30 cm.
Arī birahanā bichharanā (<i>Hindī</i>)	Asāvārī		

VIMALĀ PATKĪ (Shrīmatī)

1. Sumīrā ho nāmā (<i>Hindī</i>)	Jaunpurī	Tablā Tānpūrā Harmonium Id.	H. M. V. N 26705
Rangā réliyān karatā (<i>Hindī</i>)	Mālkosh (Tritālā, jaladā)		
2. Madhu bansarī (<i>Hindī</i>)	Bāgeshrī (Tritālā)	Id.	H. M. V. N 26852
Dārī dārī rangā (<i>Hindī</i>)	Adānā (Tritālā, jaladā)	Id.	
3. Jā jā re (<i>Hindī</i>)	Gaud-Sārangā	Id.	H. M. V. N 35225
Vanā vanā bolatā koyaliyā (<i>Hindī</i>)	Bahār	Id.	

VINĀYAKĀ RAO PATVARDHAN

A singer of Khyāls and Bhajanās. He is one of the most representative disciples of Vishnu Digambar Paluskar.

Chanteur de khyāls et de bhajanās Est un des disciples les plus représentatifs de Vishnu Digambar Paluskar.

1. Pīti to kānā nāvadé (<i>Marathi</i>) (from/de Kānhopātrā)	Patāḍipā	Tablā Tānpūrā Sārangi Harmonium Id.	H. M. V. N 4135
Ashī naté ho chārutā (<i>Marathi</i>) (from/de Kānhopātrā)	Tīlangā		
2. Karī dayā dévā mādhavā (<i>Marathi</i>) Tārānā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechni- ques [bols])	Kāfi (Tritālā) Malhār (Tritālā)	Id. Id.	H. M. V. N 3511
3. Jogī matā jā (<i>Hindī</i>) by/par Mīrābāī Tārānā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechni- ques [bols])	Bhairavī (Bhajanā) Bhairavī	Id. Id.	H. M. V. N 5631

4. Ritu āi sāvanā kī (<i>Hindi</i>)	Jayantā-Malhār	Tablā Tānpūrā Sārangi Harmonium Id.	H. M. V. N 25849
Tarānā (Mnemotechnic rhythm-syllables/Syllables de rythme mnémotechni- ques [bols])	Bhūpālī		
5. Sundarā Shyāmā dékhanā ko (<i>Hindi</i>)	Jayājayanti (Tintālā)	Id.	H. M. V. N 26000
Shrī girīdharā āgē (<i>Hindi</i>) by/par Mirābāī	Bahār	Id.	
6. Madhu bansarī pyārī (<i>Hindi</i>)	Mishrā-Kāfī (Tintālā)	Id.	H. M. V. N 26090
Bhavanā té nikasē (<i>Hindi</i>)	Surā-Malhār (Tintālā)	Id.	
7. Bādaravā gaharē āyē (<i>Hindi</i>)	Rāmādāsī-Malhār	Id.	H. M. V. N 35465
Dhirā kitā takā dhi dhi nā Tarānā (Mnemotechnic rhythm-syllables/Syllables de rythme mnémotechni- ques [bols])	Bhūpālī (Trivātā)	Id.	

VISHMADEVĀ CHATTOPADHYAYĀ

First studied music with Nāgendrā Nāth Dattā of Rāmāghāt. He began to record when he was only 15. Later he studied with Badal Khān and Faiyaz Khān. He gave up music for several years and lived retired in the Pondicherry Ashram, but has now come back to Calcutta. His voice is extremely beautiful.

Étudia d'abord la musique avec Nāgendrā Nāth Dattā, de Rāmāghāt, et commença à enregistrer dès l'âge de quinze ans. Étudia ensuite avec Badal Khān et Faiyaz Khān. Renonça à la musique pendant plusieurs années et se retira à l'ermitage de Pondichéry. Est maintenant de retour à Calcutta. Sa voix est extrêmement belle.

1. Phulēri dinā hala yē aba- sānā (<i>Bengali</i>)	Jayājayanti	Tablā Tānpūrā Harmonium Id.	Megaphone JNG 391
Shēṣērā gānāti chhila tomā lāgi (<i>Bengali</i>)	(Gazal)		
2. Nabārūna rāgē tumi sātthī go (<i>Bengali</i>)	Bhairavī	Id.	Megaphone JNG 449
Ṭaba lāghi byathā othē yē kusumi (<i>Bengali</i>)	Dēshū-Todī	Id.	
3. Mukhā modā modā musa- kātā (<i>Hindi</i>)	Mālkosh	Id.	Megaphone JNG 513
Ajā āo rī sakhī (<i>Hindi</i>)	Ashā	Id.	

4. Piñ piñ ratatā papiharā (Hindi)	Lalitā	Tablā Tānpūrā Harmonium Id.	Megaphone JNG 656
Abāho lālanā maikā (Hindi)	Bihāg		
5. Piya paradēshā vā (Hindi)	Dhānashri	Id.	Megaphone JNG 698
Rutā vasantā (Hindi)		Id.	
6. Taḍē sēlā manā jā (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 850
Hañ manā bhāvaniyāñ (Hindi)	Tilangā	Id.	
7. Bābanā dēvatā (Hindi)	Shankarā	Id.	Megaphone JNG 910
Saiyañ tu ekā bēri ājā (Hindi)	(Ṭhumrī)	Id.	
8. Matī milaniyāñ (Hindi)	Kāmodā	Id.	Megaphone JNG 960
Dukhavā maiñ kāśē kahūñ (Hindi)	Tilak-Kāmodā	Id.	
9. Pidā nā jani ré (Hindi)	Mālkosh	Id.	Megaphone JNG 1017
Bhalā morā manā Dandi muralī bajāi (Hindi)	Kāfi-Bhairavī (Ṭhumrī)	Id.	
10. Jāgo ālokē laganē (Bengali)	Rāmākali	Id.	Megaphone JNG 5175
Yadi manē paḍē sē dīnērā kathā (Bengali)	Kāfi-Bhairavī	Id.	

WAHIDON BAI (of/de Āgrā)

Died a few years ago. Was a well-known singer of Ṭhumrīs. She mainly lived in Delhi.

Morte il y a quelques années. Était une chanteuse bien connue de Ṭhumrīs. A surtout vécu à Delhi.

1. Jhūlā kinā né dālo (Hindi)	Sāvanā	Tablā Tānpūrā Sārangi Harmonium Id.	Megaphone JNG 975
Sakhi rī piyā binā (Hindi)	(Ṭhumrī)		
2. Kālī kālī jo ghatā (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 1106
Achhē aisā ho (Hindi)	Id.	Id.	

ZOHRA BAI

A famous singer of Ṭhumrīs from the United Provinces. Was a disciple of Kalē Khān. She died many years ago in Calcutta.

Célèbre chanteuse de Thumrīs des Provinces Unies, disciple de Kalé Khān.
Morte il y a longtemps déjà à Calcutta.

- | | | | |
|--|--------------------------|------------------------------------|--------------------|
| 1. Rāmā karé nayanā
(<i>Hindi</i>) | Kāfi-Khamsā
(Kaharva) | Tablā
Tānpūrā
Sārangi
Id. | H. M. V.
P. 347 |
| Pi ké hamā tumā jo chalé
jhuma té (<i>Pushto</i>) | Pilū
(Gazal) | Id. | |
| 2. Kaunā rangā nanadī
(<i>Hindi</i>) | | Id. | Twin
FT 4354 |
| Savéré chalā jai ho (<i>Hindi</i>) | (Dādarā) | Id. | |

CHAPTER III

BHAJANĀS

(SONGS OF MYSTIC LOVE) AND

KĪRTANĀS

(HYMNS OF GLORY)

CHAPITRE III

BHAJANĀS

(CHANTS D'AMOUR MYSTIQUE) ET

KĪRTANĀS

(HYMNES DE GLOIRE)

BHAJANĀS (Songs of Mystic Love)

Songs have a unique place in the traditional popular music and in the religious life of India. Many of the writers of Bhajanās were great musicians and poets.

BHAJANĀS (Chants d'amour mystique)

Les chants tiennent une place unique dans la musique populaire traditionnelle et dans la vie religieuse de l'Inde. Beaucoup de compositeurs de bhajanās étaient de grands poètes et musiciens.

THE SONGS OF KABĪR

LES CHANTS DE KABĪR

KABĪR (1450-1508)

A Mohamedan weaver of Benares. He composed numerous songs in Hindi, many of which are still traditionally preserved.

Tisserand musulman de Bénarès. A composé en hindi de nombreux chants dont beaucoup ont été conservés par la tradition.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ājā méré gharā pritamā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16418
2. Ghūnghatā ka patā kholā (Rāgā Darbārī)	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16418
3. Hari bolo ré bhāī	Vaidyānāth Seth	Duggī Kartālā Harmonium	Colombia GE 5002
4. Jāgo pyārī	Id.	Id.	Id.

5. Kabīrā Bhajanā	Rénukā Dās Guptā	Tablā	Hindusthan H 11106
6. Manā lāgo méro yārā fakīrī méñ	Rāmā Marāthē (Master/Maitre)	Tablā Tānpūrā Sārangi	Columbia GE 3525
7. Mosé kahā nā jāyē	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562
8. Rāmā bhajanā binā koī nā	Kabīrā Dāsī	Tablā Tānpūrā	Columbia GE 5190
9. Rāmā Rahimā méñ bhédā nā koī	Kabīrā Dāsī	Id.	Columbia GE 5190
10. Sabā sé unchī prēmā sagāī	Rāmā Marāthē (Master/Maitre)	Id.	Columbia GE 3525
11. Sājanavā nainā méré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562

THE SONGS OF SURDĀS

LES CHANTS DE SURDĀS

SURDĀS (1483-1563)

A celebrated Hindi poet and song composer who lived in Mathurā. He wrote a very large number of songs, a few of which are recorded.

Célèbre poète et compositeur de langue hindi qui vivait à Mathurā. A écrit un nombre considérable de chants, dont quelques-uns seulement sont enregistrés.

1. Dērā bhai Prabhū	Sant Tukdojī Mahārājā	Tablā Tānpūrā Sārangi	H. M. V. N 26591
2. Jabā prāñā tañā sé nikalē	Himāngsū Dutt	Tablā Tānpūrā	H. M. V. P 11797
3. Vaishnavā janā to téné kahiye jo pīrā parāī jané	Subbulakshmi (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 14408
4. Bālā yogi āyā	Abharāmā Bhagat	Id.	Columbia GE 3976

THE SONGS OF MĪRĀBĀI (16th Century)

LES CHANTS DE MĪRĀBĀI (xvi^e siècle)

MĪRĀBĀI

A Rajput princess born in 1501. She left her home to become a wandering mendicant. Her songs are still today sung all over Northern India. She wrote in Vrajā Bhāshā, a poetic form of Hindi.

Née en 1501. C'était une princesse radjpoute, qui quitta les siens pour devenir une mendicante errante. De nos jours encore ses œuvres se chantent dans toute l'Inde septentrionale. Écrivait en Vrajā Bhāshā, forme poétique de l'hindi.

1. Aratī tērī ho	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16542
2. Bādālā dékhā darī	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16218
3. Barakhé bādaravā sāvanā kī	Satī Dēvī	Tablā Tānpūrā Harmonium	H. M. V. P 11807
4. Barakhé bādaravā sāvanā kī	Vinodini Dīxit	Id.	Columbia GE 3354
5. Baso méré nainanā mēñ	Rānadé (J. L.)	Id.	H. M. V. N 26567
6. Bhajā lē ré manā Gopālā gunā	Juthikā Roy (Kumārī)	Kholā Ghungharū Harmonium	H. M. V. N 7419
7. Chalo manā Gangā Jamunā tirā	Dattatrēyā V. Pa- luskar (Pañḍitā)	Tablā Tānpūrā Sārangi	Columbia GE 3868
8. Dālī dālī phūlā	Sachinā Dēvā Varmanā	Orch.	H. M. V. N 35331
9. Darshanā binā dukhanā lāgé nainā	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16031
10. Darshanā dījo āyē	Juthikā Roy (Kumārī)	Tablā Ghungharū Orch.	H. M. V. N 16597
11. E Prabhu tumā chandanā hamā pāñī	Vasantā (Master/ Maître)	Tablā Tānpūrā Sārangi	H. M. V. N 5758
12. Galī to chāroñ bandā hui	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16447
13. Ghaḍī ékā-na suhāvé	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16542
14. Hari tumā haro	Subbulakshmi (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 14422
15. Kālī bādariyā chhā gai	Sachinā Dēvā Var- manā	Orch.	H. M. V. N 35331
16. Koi kahiyo Prabhu āvanā kī	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16031

17. Koi kachhu kahé manā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16717
18. Maiñ to prēmā divāñī	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16406
19. Main to sānvarā ké rangā	Juthikā Roy (Kumārī)	Id.	H. M. V. N 9704
20. Maiñ vari jāūñ Rāñā	Rénukā Nāgā (Shrīmatī)	Tablā Tānpūrā Sārangi	H. M. V. N 9754
21. Maiñ vari jāūñ Rāñā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16717
22. Mainé chakarā rakho-jī	Satī Dēvī	Tablā Tānpūrā Harmonium	H. M. V. P 10642
23. Mainé chakarā rakho-jī	Hirābāī Baḍodekar	Tablā Tānpūrā Sārangi	Odeon SA 3027
24. Mainé chakarā rakho-jī	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
25. Manā mané jabā tārā	Amirbai Karnataki	Tablā Tānpūrā Harmonium	Columbia GE 3448
26. Mērā lagī rangā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16406
27. Méré to Giridharā Gopālā	Hirābāī Baḍodekar	Tablā Tānpūrā Sārangi	Columbia VE 5030
28. Méré to Giridharā Gopālā	Satī Dēvī	Tablā Tānpūrā Harmonium	H. M. V. P 10642
29. Méré to Giridharā Gopālā	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
30. Méré to Giridharā Gopālā	Dilip Kumār Roy	Kholā Kartālā Harmonium	H. M. V. N 17417
31. Méro janamā maranā ké	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16597
32. Méré paramā snēhi Rāmā Prabhu	Rénukā Nāgā (Shrīmatī)	Tablā Tānpūrā Sārangi	H. M. V. N 9754

33. Mīrā Bhajānā	Rēnukā Dās Gupta	Tablā Tānpūrā Sārangi	Hindustan N 11106
34. Mīrā ko Prabhu sanchi dāsī banao	Juthikā Roy (Kumārī)	Kholā Ghungharū Harmonium	H. M. V. N 7419
35. Mīrā maganā bhai	Hridayā (Paṇḍit)	Tablā Tānpūrā Sārangi	Columbia GE 7090
36. Pagā ghungharū bandhā Mīrā nāchi ré	Omkarnāth Thakur	Id.	Columbia BEX 271 12 in./30 cm.
37. Pagā ghungharū bandhā Mīrā nāchi ré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16493
38. Pagā ghungharū bandhā Mīrā nāchi ré	Amirbai Karnāṭaki	Tablā Tānpūrā Harmonium	Columbia GE 3448
39. Payo ji mainē Rāmā ratanā	Himangsu Dutt	Tablā Tānpūrā Sārangi	P 11811
40. Payo ji mainē Rāmā ratanā	Hirābāī Baḍodcār	Id.	Odeon SA 3070
41. Piya itanī vinatī	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16344
42. Pyarē darashanā dijo āyā	Satī Dēvī	Tablā Tānpūrā Sārangi	H. M. V. N 11807
43. Pyarē darashanā dijo āyā	Subbulakshmi (M. S.)	Id.	H. M. V. N 14422
44. Rājā tēri dungariā parā	Omkarnāth Thakur	Id.	Columbia GE 3143
45. Rāṇājī main to Giridharā- kē gharā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 9704
46. Rāmā milanā kē kājā sakhi	Subbulakshmi (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 16464
47. Sādhanā karanā chahiyē ré manavā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16087
48. Shri Giridharā āgē	Vināyaka Rao Patvardhan	Tablā Tānpūrā Sārangi	H. M. V. N 26000
49. Shyāmā suno mēri binati	Sachinā Dēvā Varmanā	Id.	Hindusthan H 1094
50. Suni main Hārī āvanā kī avājā	Himangsu Dutt	Tablā Tānpūrā	H. M. V. P 11797

51. Tumā binā mēri kaunā khabarā lé	Bālā Gandharvā	Tablā Tānpūrā	Columbia VE 5009
52. Yogi matā jā matā jā	Juthikā Roy (Kumārī)	Tablā Harmonium	H. M. V. N 16087
53. Yogi matā jā matā jā	Vināyakā Rao Patvardhan	Tablā Tānpūrā Sārangi	H. M. V. N 5631

THE SINGERS OF BHAJANĀS AND KĪRTANĀS

Kīrtanās (hymns of Praise) and Shyāmā Sangītā (songs in honour of the Goddess Kālī) are the Bengali equivalents of the Hindi Bhajanās, of "Songs of mystic love".

Most classical singers also sing Bhajanās. There are, however, a few celebrated Bhajanā and Kīrtanā singers who do not sing classical music. Among them, the following are the best known.

LES CHANTEURS DE BHAJANĀS ET DE KĪRTANĀS

Les kīrtanās (Hymnes de louange) et les shyāmā sangītā (chants en l'honneur de la déesse Kālī) sont l'équivalent, en bengali, des bhajanās ou « chants d'amour mystique », de l'hindi.

La plupart des chanteurs classiques interprètent aussi des bhajanās. Par contre, quelques célèbres chanteurs de bhajanās et de kīrtanās ne chantent pas de musique classique. Parmi ceux-ci, les plus connus sont les suivants :

ANUPAMĀ GHATAK

A Bengali. Engaged as director of music in the film industry.

Bengali, directeur musical de production cinématographique.

Title, language, author Titre, langue, auteur	Style and Rāg (mode) Style et Rāg (mode)	Accompaniment Accompagnement
1. Sambhalā sambhalā karā pagā dharanā (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā Kartālī Harmonium
Hari sé lagā rahī ré (<i>Hindi</i>)	Id.	Id.

BHATNAGAR (R. L.)

1. Manavā matā bhūlā bhūlā Bhajanā (Hindi)	Id.	Tabla Tānpūrā	Regal RL 336
Piléré āvatā ho (Hindi)	Id.	Id.	
2. Prītā lā hīnī kisē (Hindi)	Id.	Id.	Regal RL 377
Prēmi prītā nibhānā (Hindi)	Id.	Id.	
3. Jobanā chhīnā chhiyā (Hindi)	Id.	Id.	Regal RL 411
Rakhā āsā nirāsa na (Hindi)	Id.	Id.	

BIJAN BĀLĀ GHOSH DASTIDAR (Kumārī)

A classical musician from Dacca in East Bengal. She now lives in Calcutta.
Musicienne classique de Dacca (à l'est de Bengale). Vn actuellement à Calcutta.

1. Minatī mori suniyo Hari Bhajanā (Hindi)	Id.	Tabla Tānpūrā Karatāla	H. M. V. N 6793
Bhajā ré manā Krishnā nāmā (Hindi)	Id.	Id.	
2. Prēmā muditā manā se kaho (Hindi)	Id.	Tabla Tānpūrā	Columbia GE 7269
3. Raghupati Raghavā Rājā Rāmā (Rāmā Dhunā)	Id.	Id.	Columbia GE 7223

DHIRENDRĀ CHANDRĀ MITRA

A pupil of Hanumandās of Gayā. He sings classical and light music.

Élève de Hanumandās, de Gayā. Interprète la musique classique et la musique légère.

1. Kahābi kānura pāyā (Bengali)	Kirtanā	Kholā Karatāla	H. M. V. N 27398
Rāiko hridayā bhabā (Bengali)	Id.	Id.	

DILIP KUMĀR ROY

A charming singer of light as well as religious songs. He was born in Bengal in 1898. He has now retired in the Ashram of Shri Aurobindo at Pondicherry and rarely gives performances outside.

Né au Bengale en 1898. Chante de façon charmante la musique légère aussi bien que la musique religieuse. S'est maintenant retiré dans l'ermitage de Shri Aurobindo, à Pondichéry, et se fait rarement entendre dehors.

1. Chila basi sé kusumā kana- né (<i>Bengali</i>) Rāṅgājabā ké dila tor pāyā (<i>Bengali</i>)	Kīrtanā Id. (Mishrā-Sindhu)	Harmonium Id.	H. M. V. N 7169
2. Mā (<i>Bengali</i>) Mantramayī (<i>Bengali</i>)	Bhajanā Id.	Kholā Gungharū Kartālā Harmonium Id.	H. M. V. N 9936
3. Sei Brindavanēralilā abhi- rāmā (<i>Bengali</i>) Id.	Kīrtanā Id.	Harmonium Id.	H. M. V. N 9991
4. Lachakā lachakā bijalī jhalakā (<i>Hindi</i>) Mérē dila méñ dila kā pyārā (<i>Hindi</i>)	Bhajanā Id.	Tablā Tānpūrā Esraj Id.	H. M. V. N 17057
5. Dilā lé liyā hai (<i>Hindi</i>) Basā lé apné manā méñ (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 17388
6. Kunjanā banā chhāḍī (<i>Hindi</i>) Mérē to Giridharā Gopā- lā (<i>Hindi</i>) by/par Mīrābāī	Id. Id.	Tablā Harmonium Kartālā Kholā Kartālā Harmonium	H. M. V. N 17417
7. Mérē janamā maranā ké sāthī (<i>Hindi</i>) Banā thanā karā āī (<i>Hindi</i>)	Id. Id.	Id. Tablā Harmonium Kartālā	H. M. V. N 27347
8. Na tātā na mātā (<i>Sans- krit</i>) by/par Shankaracharyā Aum pranom (<i>Sanskrit</i>)	Id. Id.	Tablā Tānpūrā Id.	H. M. V. N 27623
9. Shri Aravindā (<i>Hindi</i>) Mātrī stuti (<i>Hindi</i>)	Prayer/Prière (Stuti) Id.	Id. Id.	H. M. V. N 27656
10. Ghumā jayī main (<i>Hindi</i>) (with/avec Manju Gupta)	Bhajanā		H. M. V.

HIMANGSU DUTT

Came from Comilla in East Bengal. Was mostly a director of music. He died young.

Originaire de Comilla (à l'est du Bengale). S'occupé surtout de direction musicale. Est mort jeune.

- | | | | |
|--|---------|---------|----------|
| 1. Jobā prāñā tanā sé nikalé | Bhajanā | Tabla | H. M. V. |
| (Hindi) | | Tānpūrā | P 11797 |
| Sunī main Hari Āvanā kī | Id. | Id. | |
| avājā (Hindi) | | | |
| by/par Mīrābāī | | | |
| 2. Pāyo jī mainé Rāmā ratanā | Id. | Id. | H. M. V. |
| (Hindi) | | | P 11811 |
| Kāhē ré banā khojanā jāyā | Id. | Id. | |
| (Hindi) | | | |
| 3. Rangā jo gulālā lālā | Holi | Id. | H. M. V. |
| (Hindi) | | | P 11815 |
| (A song of the Spring Festival/Chant de la fête printanière) | | | |
| Ao Ghanāshyamā (Hindi) | Id. | Id. | |

JOSHI (G. N.)

- | | | | |
|----------------------------|---------|---------|----------|
| 1. Kānhā torī (Hindi) | Bhajanā | Tabla | H. M. V. |
| | | Tānpūrā | N 5862 |
| Nava kināré lagāuñ (Hindi) | Id. | Id. | |
| 2. Tumā kiské ho Ghanā | Id. | Id. | H. M. V. |
| Shyamā (Hindi) | | | N 26137 |
| Tumā sabké ho Bhagavānā | Id. | Id. | |
| (Hindi) | | | |

JUTHIKĀ ROY (Kumārī)

A very popular singer of devotional songs born in Bengal. She is a pupil and partner of Kamal Dās Gupta. Her lovely records are often disfigured by unsuitable accompaniment.

Interprète renommée de chants spirituels, née au Bengale. Élève et partenaire de Kamal Dās Gupta. Les chants qu'elle a enregistrés sont charmants mais souvent défigurés par l'accompagnement.

- | | | | |
|----------------------------|---------|-----------|----------|
| 1. Kabā avogé Kriṣhnā Mu- | Bhajanā | Kholā | H. M. V. |
| rārī (Hindi) | | Nupurā | N 6794 |
| | | Orch. | |
| Gangā ké usaparā (Hindi) | Id. | Id. | |
| 2. Bhajā lé ré manā Gopālā | Id. | Kholā | H. M. V. |
| gunā (Hindi) | | Ghungharu | N 7419 |
| by/par Mīrābāī | | Harmonium | |
| Mīrā ko Prabhu sanchi | Id. | Id. | |
| dāsī banāo (Hindi) | | | |
| by/par Mīrābāī | | | |

3. Tomārā kālo (<i>Bengali</i>) Kīrtanā Oré nīla jamunārā Id. (<i>Bengali</i>)	Kholā Id.	H. M. V. N 9788
4. Koi kahiyo Prabhu āvanā Bhajanā kī (<i>Hindi</i>) by/par Mīrābāī Darshanā binā dukhanā Id. līgē nainā (<i>Hindi</i>) by/par Mīrābāī	Kholā Nupurā Harmonium Id.	H. M. V. N 16031
5. Yogi matā jā matā jā Id. (Bhairavī) (<i>Hindi</i>) by/par Mīrābāī Sadhanā karanā chahiyē Id. rēmanavā (<i>Hindi</i>)	Tablā Harmonium Tablā Nupurā Harmonium	H. M. V. N 16087
6. Méré to Giridharā Gopālā Bhajanā (<i>Hindi</i>) by/par Mīrābāī Mainē chakarā rakho jī Id. (<i>Hindi</i>) by/par Mīrābāī	Tablā Harmonium Orch. Tablā Nupurā Harmonium	H. M. V. N 16107
7. Jā ré papīhā pīyu ké déshā Barah-Māsā (<i>Hindi</i>) Id. Id.	Tablā Orch. Id.	H. M. V. N 16286
8. Maiñ to prēmā divānī Id. (<i>Hindi</i>) by/par Mīrābāī Méra lago rangā Hari Id. (<i>Hindi</i>) by/par Mīrābāī	Tablā Tānpūrā Orch. Id.	H. M. V. N 16406
9. Ajā méré gharā prītamā Id. (<i>Hindi</i>) by/par Kabīr Ghunghatā kī patā kholā Id. (Darbhārī) (<i>Hindi</i>) by/par Kabīr	Id. Id.	H. M. V. N 16418
10. Main hāri O Giridhārī Bhajanā (<i>Hindi</i>) Torē angā sé angā mila- Id. kīra (<i>Hindi</i>)	Tablā Harmonium Orch. Id.	H. M. V. N 16510
11. Jhumā jhumā barsatā hai Barsātī (<i>Hindi</i>) Sāvanā kī āyi bahārī Id. (<i>Hindi</i>)		H. M. V. N 16513

12. Darshanā dijo ayē (Hindi) by/par Mīrabāī Méro janama maranā ké sāthī (Hindi) by/par Mīrabāī	Bhajanā Id.	Tabla Ghungharū Orch. Id.	H. M. V. N 16597
13. Kanhaiyā parā tanā manā lutāné chālī (Hindi) Agar tumā Rādhé hoté Shyāmā (Hindi)	Id. Id.	Tabla Orch. Id.	H. M. V. N 16689

KRISHNĀ CHANDRĀ DEY

Started to learn music after losing his eyesight at the age of 12. He first studied with Satish Chakravarty; then, with Karamat Ullā Khān. Now about 60 years of age, he is still studying Dhrupad with David Khān. He is one of the most celebrated singers of Bengal.

Après avoir perdu la vue à douze ans commença à apprendre la musique. Étudia d'abord avec Satish Chakravarty, puis avec Karamat Ullā Khān. Agé de soixante ans environ, travaille toujours les dhrupads avec David Khān. Un des chanteurs les plus célèbres du Bengale.

1. Chhūñyonā chhūñyonā bandhu (Bengali)	Kīrtanā Id.	Kholā Kartālā Harmonium Id.	H. M. V. HT 2 12 in./30 cm.
Shatēka bayashā paré (Bengali)	Id.	Id.	H. M. V. HT 63 12 in./30 cm.
2. Ei to mādhabī (Bengali)	Id.	Id.	H. M. V. HT 81 12 in./30 cm.
Shuna shunahé parāna piyā (Bengali)	Id.	Id.	H. M. V. HT 53 12 in./30 cm.
3. Ami dékhé chhi (Bengali)	Id.	Id.	H. M. V. HT 53 12 in./30 cm.
Ati sparūpā (Bengali)	Id.	Id.	H. M. V. HT 81 12 in./30 cm.
4. Akurā haranā (Bengali) by/par Sailen Roy Id.	Id. Id.	Id. Id.	H. M. V. HT 81 12 in./30 cm.
5. Sakhi, loké balé kalo (Bengali) Āmi chandana hoiyē shitala (Bengali)	Id. Id.	Id. Id.	H. M. V. P 11798
6. Hiyāyā rākhité (Bengali)	Id.	Id.	H. M. V. P 11835
Svapāna dékhichhé (Bengali)	Id.	Id.	

7. Nabādvipēra shobhan- chandra (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā Harmonium	H. M. V. P 11854
Odikē nimāi chalē (<i>Bengali</i>)	Id.	Id.	
8. Kunjā sājayē dé lo (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11865
Jāminī tumi dighalā hoyo (<i>Bengali</i>)	Id.	Id.	
9. Gostha līlā (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11867
Id. (pt. II)	Id.	Id.	
10. Katira tatē sé pīta' tathi (<i>Bengali</i>)		Id.	H. M. V. P 11873
Āmi bhāṇḍa bhari nabani (<i>Bengali</i>)	Id.	Id.	
11. Raj rājā	Id.	Id.	H. M. V. P. 11879
12. Raj rājā	Id.	Id.	H. M. V. P 11880
13. Sakālē chalili jamunā (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11881
Bhujhāo āmārē kēna (<i>Bengali</i>)	Id.	Id.	
14. Japo ré Rāmā nāmā (<i>Hindi</i>)	Bhajanā	Tablā Harmonium	H. M. V. N 6296
Shrī Rāmā bhajo (<i>Hindi</i>)	Id.	Id.	
15. Sochā phikarā kī nadi (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16089
Bhavā sāgārā kī navā (<i>Hindi</i>)	Id.	Id.	
16. Musafirā kyon māyā (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16460
Rāmā tēri māyā (<i>Hindi</i>)	Id.	Id.	
17. Dēkho pritā kī (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16474
Karā tū Rāmā nāmākī (<i>Hindi</i>)	Id.	Id.	

LILĀ KĀRVAL

1. Murali prēmā kī bāji ré (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā Nupurā Harmonium	H. M. V. N 16659
Raghupati Raghavā Rājā Rāmā (<i>Hindi</i>)	Kīrtanā	Id.	

MANJU GUPTA (Kumārī)

1. Brindāvanā kī mangalā līlā Bhajanā
(Hindī)
Mosé kahé ko prītā (Hindī) Id.
with/avec Dilip Kumār Roy

Esraj
Tablā
Id. H. M. V.
H 27386

MRINAL KANTI GHOSH

A popular Bengali artist. Died in 1949.

Artiste bengali très populaire. Mort en 1949.

1. Bhédā hari kā koi na jāné Bhajanā
(Hindī) Harmonium Columbia
GE 2677
2. Khélichā Vishva loyé Id.
Virātā (Bengali) Tablā H. M. V.
by/par Kazi Nazrul Harmonium N 7393
Tomārā mohāvishé kichu Id.
(Bengali) Id.
by/par Kazi Nazrul

PANKAJ MULLICK

A very celebrated modern singer of Bengal. His voice and style are extremely attractive.

Célèbre chanteur moderne du Bengale. Sa voix et son style sont extrêmement séduisants.

1. Kauna tojhé samajhāyé Bhajanā
(Hindī) Tablā Columbia
Ānkheñ mudā karā dhyānā Id. Harmonium VE 5112
(Hindī) (sung by/chanté
par Rūpā Kumārī) Id.
2. Chhodā musafirā mayā Id. Id. Columbia
(Hindī) GE 2427
Dūniyādārī chhodé Id. Id.
(Hindī)

RĀDHĀ RĀNĪ

A pupil of Manju Saheb. She belongs to Murshidabad in Bengal.

Élève de Manju Saheb. Originaire de Murshidabad, au Bengale.

1. Kī mohini jāno (Bengali) Kīrtanā Kholā Columbia
Kartālā GE 2521
Ghungharū
Chhi chhi mahārājā Id. Id.
(Bengali)

2. Sārī prati shukā takhanā (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā Ghungharū	Columbia GE 2875
Shyāma shukā pakha (<i>Bengali</i>)	Id.	Id.	
3. Bandhu é béshe (<i>Bengali</i>)	Id.	Id.	Columbia GE 2909
Sundari oi khané (<i>Bengali</i>)	Id.	Id.	
4. Mohanā muralī (<i>Bengali</i>)	Id.	Id.	Columbia GE 2999
Bahudina paré (<i>Bengali</i>)	Id.	Id.	
5. Mathurā vasini (<i>Bengali</i>)	Id.	Id.	Columbia GE 7483
Dhikangā rājā (<i>Bengali</i>)	Id.	Id.	

RĀMĀ ASRĒ (of/de Lucknow)

1. Sitājī ki bidāi (<i>Hindi</i>)	Kīrtanā	Kholā Kartālā	H. M. V. N 16660
Id. (pt. II)	Id.	Id.	

RATNESHVARĀ MUKHERJEE

A reputed singer of Kīrtanā-s from East Bengal.

Chanteuse réputée de kīrtanās. Originaire de l'est du Bengale.

1. Ki kahilī ré sakhī (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā	H. M. V. N 27856
Tyāji Kālobaranā kariba (<i>Bengali</i>)	Id.	Id.	
2. Prēmā kī ankurā (<i>Maithili</i>)	Id.	Id.	Bharat S. C. 48
Traditional/Traditionnel			
Alīpa bayashé (<i>Maithili</i>)	Id.	Id.	
Traditional/Traditionnel			

REBĀ SHOME (Kumārī)

1. Giridharilāl morā (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā Nupurā	H. M. V. N 27597
Chanchalā chandé āshā ānandé (<i>Bengali</i>)	Id.	Id.	

RĒNU BOSE (Bhowmik)

1. Jāgā jānā Mohanā sankā- tahari (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā	H. M. V. N 17056
Shyāmāsundarā manāman- dirā mēñ āo (<i>Hindi</i>)	Id.	Id.	

RĒNUKA DĀS GUPTĀ

1. Nandā Nandanā (<i>Bengali</i>)	Kīrtanā	Harmonium Kholā Kartālā	Hindusthan H 42
Mādhava tūnhūn (<i>Bengali</i>)	Id.	Id.	
2. Kata kāla rabé (<i>Bengali</i>)	Id.	Id.	Hindusthan
Kéna élé tabé (<i>Bengali</i>)	Id.	Id.	H 711
3. Shuka sārī samā (<i>Bengali</i>)	Id.	Id.	Hindusthan
Kona rasha Jamunāra (<i>Bengali</i>)	Id.	Id.	H 958
4. Jadi Gokula Chandra (<i>Bengali</i>)	Id.	Harmonium Kholā	Hindusthan
Pāgalā manatā ré (<i>Bengali</i>)	Id.	Id.	H 3
5. Mīrā Bhajanā (<i>Hindi</i>)	Bhajanā	Tablā	Hindusthan
by/par Mīrābāī			H 11106
Kabir Bhajanā (<i>Hindi</i>)	Id.	Id.	
by/par Kabīr			

SACHINĀ DÉVĀ VARMANĀ

A well-known musician of Bengal. Most of his records of Bhajanās are disfigured by the accompaniment.

Musicien réputé du Bengale. La plupart de ses enregistrements de bhajanās sont défigurés par l'accompagnement.

1. Nayanā méré darashābhi- khārī (<i>Hindi</i>)	Bhajanā	Tablā Orch.	Hindusthan
Prītā mēñ hué badanāmā (<i>Hindi</i>)	Id.	Id.	H 461
2. Shyāmā suno mēri binati (<i>Hindi</i>)	Id.	Id.	Hindusthan
Pilé pilé (<i>Hindi</i>)	Id.	Id.	H 1094
3. Dhiré sé jānā bagiyānā (<i>Hindi</i>)	Id.	Id.	Hindusthan
Koṇa nagariyā jayī ré (<i>Hindi</i>)	Id.	Id.	H 1001
4. Jhanā jhanā jhanā manjirā (<i>Bengali</i>)	Id.	Id.	Hindusthan
Pohālā rāti jāgiyā (<i>Bengali</i>)	Id.	Id.	H 494
5. Abā maiñ sharanā tumhārī (<i>Hindi</i>)	Id.	Id.	Hindusthan
Méré pitamā pyārē (<i>Hindi</i>)	Id.	Id.	H 548

SAILA DÉVI

Came from East Bengal. A classical singer with a lovely voice. She died young.
Originaire de l'est du Bengale. Était une chanteuse classique à la voix charmante.
Morte jeune.

- | | | | |
|------------------------------------|---------|--|------------------|
| 1. Agaru chua (<i>Bengali</i>) | Kirtanā | Tablā
Tānpūrā
Harmonium
Kartālā | Senola
QS 600 |
| Rūpā lāgi āñkhi (<i>Bengali</i>) | Id. | Id. | |

SATĪ DÉVĪ (Shrīmatī)

Mainly a singer of Tagore songs.

Chante surtout les chants de Tagore.

- | | | | |
|---|---------|-------------------------------|---------------------|
| 1. Méré to Giridharā Gopālā
(<i>Hindi</i>)
by/par Mīrābāī | Bhajanā | Tablā
Tānpūrā
Harmonium | H. M. V.
P 10642 |
| Mañ né chakarā rākho jī
(<i>Hindi</i>) by/par Mīrābāī | Id. | Id. | |
| 2. Pyāre darashanā dijo āyē
(<i>Hindi</i>) by/par Mīrābāī | Id. | Id. | H. M. V.
P 11807 |
| Barakhē badarovā savana kī
(<i>Hindi</i>) | Id. | Id. | |

SUBBULAKSHMĪ (M. S.)

One of the most celebrated Indian film stars, Shrīmatī Subbulakshmī is a very popular singer of both Southern and Northern music.

Une des vedettes les plus célèbres dans les milieux cinématographiques indiens.
Shrīmatī Subbulakshmī est aussi une chanteuse très appréciée aussi bien en ce qui concerne la musique du sud que celle du nord de l'Inde.

- | | | | |
|--|---------|------------------------------|---------------------|
| 1. Mañ niraguṇiyā guṇā
(<i>Hindi</i>) | Bhajanā | Tablā
Harmonium
Nupurā | H. M. V.
N 16464 |
| Rāmā milanā kē kājā
(<i>Hindi</i>) | Id. | Id. | |
| 2. Vaishnavā janato (<i>Hindi</i>) | Id. | Tānpūrā | H. M. V.
N 14408 |
| Raghupāti Raghavā Rājā
Rāmā (<i>Hindi</i>)
(with chorus/avec chœurs) | Id. | Id. | |
| 3. Hari tumā haro (<i>Hindi</i>)
by/par Mīrābāī | Id. | Id. | H. M. V.
N 14422 |
| Pyāre darshanā (<i>Hindi</i>)
by/par Mīrābāī | Id. | Id. | |

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|--------------------------------------|----------------|-------|----------|
| 4. Vandē Mātaram (<i>Sanskrit</i>) | National song/ | Orch. | H. M. V. |
| by/par Bankim Chatterjee | Chant national | | N 14421 |
| Dhana Dhanya (<i>Bengali</i>) | Id. | Id. | |
| by/par Dwijendralal Roy | | | |

SUCHITRĀ MUKHERJEE

A well-known singer of Tagore songs. She has a superb voice.
Interprète réputée des chants de Tagore, à la voix ravissante.

- | | | | |
|----------------------------|---------|-----------|----------|
| 1. Prabhu kabāsē bulā rahē | Bhajanā | Tablā | H. M. V. |
| haiñ (<i>Hindi</i>) | | Tānpūrā | N 16727 |
| | | Harmonium | |
| Maiñ nanda ganvā kī orā | Id. | Id. | |
| (<i>Hindi</i>) | | | |

SUPRAVĀ SARKAR

- | | | | |
|---------------------------------------|---------|-------|------------|
| 1. Sangā aji sangā (<i>Bengali</i>) | Kīrtanā | Orch. | Hindusthan |
| | | | H 1335 |
| Manā Harā Sundarā | Bhajanā | Id. | |
| 2. Āji Gokulā (<i>Bengali</i>) | Kīrtanā | Id. | Hindusthan |
| | | | H 1451 |
| (<i>Bengali</i>) | | | |
| Id. (pt. II) | Id. | Id. | |

TUSHARKANĀ PAUL (Kumārī)

A well-known research student and a good singer of Kīrtanās.
Connu pour ses travaux de recherche. Est aussi un bon chanteur de kīrtanās.

- | | | | |
|--------------------------------|---------|----------------|---------------|
| 1. Rūpa lāgi āñkhi jharé | Kīrtanā | Kholā | H. M. V. |
| (<i>Bengali</i>) | | Violin/ violon | N 27250 |
| Sunatē kānu (<i>Bengali</i>) | Id. | Id. | |
| 2. Torā jā jā sakhi jālo | Id. | Id. | H. M. V. |
| (<i>Bengali</i>) | | | N 27719 |
| 3. Āmi na haiñ koré chino | Id. | Id. | H. M. V. |
| (<i>Bengali</i>) | | | |
| by/par Kazi Nazrul Islam | | | To be issued/ |
| | | | A paraître |

UMĀ BOSE

A pupil of Dilip Kumār Roy. She died very young.
Élève de Dilip Kumār Roy. Morte très jeune.

- | | | | |
|----------------------------------|---------|-----------|----------|
| 1. Āja sakhi suna bājata | Bhajanā | Tablā | H. M. V. |
| (<i>Hindi</i>) | | Tānpūrā | N 17289 |
| | | Harmonium | |
| Tū né kājā kiyā mujhé | Id. | Id. | |
| (<i>Hindi</i>) (Sung by/Chanté | | | |
| par Dilip Kumār Bose) | | | |

UMARĀ ZIYĀ BĒGUM

- | | | | |
|--|---------|-------------------------------|---------------------|
| 1. Ankhiyān Hari darshanā kī
pyāsi (<i>Hindī</i>) | Bhajanā | Tablā
Tānpūrā
Harmonium | Columbia
GE 5182 |
| Nādanā samajhā lé jī mén
(<i>Hindī</i>) | Id. | Id. | |
| 2. Méri bhī banēgi rahī
(<i>Hindī</i>) | Id. | Id. | Columbia
GE 5193 |
| Shyāmā Sundarā ré Manā-
mohanā (<i>Hindī</i>) | Id. | Id. | |

UTPALĀ SEN (Shrimatī)

- | | | | |
|--|---------|----------------------|----------------------|
| 1. Jāgo ré manā
(<i>Bengali</i>) | Bhajanā | Tānpūrā
Harmonium | Hindusthan
H 1438 |
| Hari nāma likhé diyo
(<i>Bengali</i>) | Id. | Id. | |

UTTARĀ DĒVI

- | | | | |
|---|---------|-------------------------------|---------------------|
| 1. Kānu sé jibana (<i>Bengali</i>) | Kīrtanā | Kholā
Kartāla
Harmonium | Columbia
GE 2125 |
| Sajanī go ki hērinū
(<i>Bengali</i>) | Id. | Id. | |
| 2. Chhuo nā chhuo nā
(<i>Bengali</i>) | Id. | Id. | Columbia
GE 2578 |
| O kubjārā bandhu
(<i>Bengali</i>) | Id. | Id. | |
| 3. Brojapurā nāgarā (<i>Bengali</i>)
by/par Anil Bhattacharyya | Id. | Id. | Columbia
GE 2643 |
| Āmi Krishna chāhinā
(<i>Bengali</i>) | Id. | Id. | |
| 4. Ké balé kānāi nāi (<i>Bengali</i>)
by/par Nalini Kanta Sarkar | Id. | Id. | Columbia
GE 2948 |
| Dvarā chhédé dé (<i>Bengali</i>)
by/par Nalini Kanta Sarkar | Id. | Id. | |

VIDYĀNĀTH SETH

- | | | | |
|---|---------|-------------------------------|---------------------|
| 1. Bhajanā binā bavare tumā
hirajanam (<i>Hindī</i>) | Bhajanā | Duggi
Kartālā
Harmonium | H. M. V.
N 14661 |
| Manā phulā phulā phirē
(<i>Hindī</i>) | Id. | Id. | |

CHAPTER IV MODERN SONGS

CHAPITRE IV CHANTS MODERNES

Modern songs play an important part in the musical life of India. Some of these songs follow traditional types and are sung by very good singers. Most of them, however, are disfigured by the unsuited orchestral accompaniment, which film and recording companies usually impose on the artists.

We are here giving a few selected songs by very popular singers.

Les chants modernes occupent une place importante dans la vie musicale de l'Inde. Quelques-uns de ces chants appartiennent au type traditionnel et sont exécutés par d'excellents chanteurs. Malheureusement la plupart sont défigurés par un accompagnement orchestral mal approprié, que les sociétés cinématographiques et les sociétés d'enregistrement ont coutume d'imposer aux artistes.

Nous donnons ci-dessous une sélection de quelques chants, exécutés par des chanteurs renommés de musique moderne.

DHONANJAY BHATTACHARYA

	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Ekti sētūrā bandhanā (Bengali) Nā dharā débārā (Bengali) by/par Tarit K. Ghosh	Modern song/ Chant moderne Id.	Guitar Orch. Id.	Columbia GE 7409

DILIP KUMĀR ROY and/et UMA BOSE (Kumārī)

1. Nālayē khastājan (Hindi) (Dilip Kumār Roy)	Gazal	Tabla Tānpūrī Manjirā Harmonium	H. M. V. N 17232
Yūñ to kyā kyā nazarā (Hindi) (Uma Bose)	Id.	Id.	
2. Tū nē kyā kiyā (Hindi) (Dilip Kumār Roy) Ājā sakhi sunā bajatā (Hindi) (Uma Bose)	Id. (Gītā)	Id. Id.	H. M. V. N 17289

HEMANTA KUMAR MUKHERJEE

A young and extremely popular singer of Calcutta. Her voice is extremely beautiful.

Jeune chanteuse de Calcutta, extrêmement populaire, à la voix charmante.

- | | | |
|----------------------------------|-------|----------|
| 1. Anchalā sé kyoñ bandhā (Gītā) | Tabla | Columbia |
| liyā (Hindi) | Orch. | GE 2654 |
| Dilā lēkē bhulā dēnā Id. | Id. | |
| (Hindi) | | |
| 2. Sunē panaghatā pē bītī Id. | Id. | Columbia |
| huī rāta (Hindi) | | GE 2681 |
| Rātā ko dīnā banā diyā Id. | Id. | |
| (Hindi) | | |
| 3. Mastī hai chhāī Vasantā Id. | Id. | Columbia |
| (Hindi) | | GE 2725 |
| Madhubanā mēñ na Id. | Id. | |
| Shyāmā (Hindi) | | |
| 4. Aba yadā hamēñ kyoñ atī Id. | Id. | Columbia |
| (Hindi) | | GE 2742 |
| Vahā ankḥā pilā gayē Id. | Id. | |
| (Hindi) | | |
| 5. Maiñ sajā bajāñ tumā Id. | Id. | Columbia |
| gāo (Hindi) | | GE 2779 |
| Prēmā isiko kahē zamāñā Id. | Id. | |
| (Hindi) | | |
| 6. Tumanē mujhā ko sadā Id. | Id. | Columbia |
| jalāyā (Hindi) | | GE 2913 |
| Tumā kabā takā pyārā Id. | Id. | |
| (Hindi) | | |
| 7. Musibatōñ ko bulā rahā Id. | Id. | Columbia |
| hūñ (Hindi) | | GE 2985 |
| Bhālā thā kitāñ āpanā Id. | Id. | |
| (Hindi) | | |
| 8. Maiñ nadi sī bahatī Id. | Id. | Columbia |
| (Hindi) | | GE 7062 |
| with/avec Belā Mukherjee | | |
| Bahakī huī nigāhēñ Id. | Id. | |
| (Hindi) | | |
| with/avec Belā Mukherjee | | |
| 9. Sēdinā nishithē Modern Song/ | Tabla | Columbia |
| (Bengali) Chant moderne | | GE 2619 |
| Jāñ jāñ ekā dīnā Id. | Id. | |
| (Bengali) by/par Subodha | | |
| Purka yastha | | |
| 10. Ajā kono kathā nayā Id. | Id. | Columbia |
| (Bengali) | | GE 2684 |
| Esa kunjē go madhu Id. | Id. | |
| (Bengali) | | |
| by/par Amiya Bagchi | | |

11. Morā byāthā jamunārā (<i>Bengali</i>) Bādālā méghérā (<i>Bengali</i>) by/par Amiya Bagchi	Modern Song/ Chant moderne Id.	Tablā Id.	Columbia GE 2783
12. Madhabīrā svapané (<i>Bengali</i>) Tomārā duarākhāni (<i>Bengali</i>) by/par Amiya Bagchi	Id. Id.	Tablā Orch. Id.	Columbia GE 2917

JAGANMOY MĪTTRA (JAG MOHAN)

1. Dilā déké dardī liyā mainē (Gītā) né (<i>Hindi</i>) Yahā nā batā sakungā māī (<i>Hindi</i>)	Id.	Tablā Orch. Id.	H. M. V. N 16685
2. Pyārā ki manzilā nahiñ hai (<i>Hindi</i>) Jalā rahé haiñ armāñā (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16752
3. Phirā pyārā ho rahā hai (<i>Hindi</i>) Mujhé dilā méñ chhipā lo (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16728
4. Sapanoñ méñ mujhāko pyārā (<i>Hindi</i>) Ankhoñ méñ chhipā (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16763
5. Sapanoñ méñ kyoñ āté ho jī (<i>Hindi</i>) Kyoñ nā chamaké pyārā (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16866
6. Kyā méri matavālī né li hai (<i>Hindi</i>) Sajani āvo (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16604
7. Mujhé sapanoñ méñ nā bahalō (<i>Hindi</i>) Méri āñkhiyāñ banī divāñī (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16546
8. Matā karā sajā singārā (<i>Hindi</i>) Pyārī tumā kitanā sundarā (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16586
9. Usā rāgā ko payālā méñ (<i>Hindi</i>) Yahā chandī nahiñ tēri (<i>Hindi</i>)	Id.	Tablā Tānpūrā Harmonium Id.	H. M. V. N 16617

10. Tumā méré samanē ayanā (Gītā) karo (Hindī)	Id.	Tablā Tānpūrā Harmonium Id.	H. M. V. N 16630
Ékā bārā muskarā do (Hindī)	Id.		
11. Banā jaogē tumā ékā dinā (Hindī)	Id.	Id.	H. M. V. N 16649
Prēmā kī rutā chālī gāī (Hindī)	Id.	Id.	
12. Hé morā dharanī talā (Bengalī)	Modern Song/ Chant moderne	Tablā Orchestra Id.	H. M. V. N 27548
Kata tuku parichayā (Bengalī)	Id.		
by/par Charu Mukherjee			
13. Ekāti pradīpā (Bengalī)	Id.	Id.	H. M. V. N 27977
Malayā ré dhīrē (Bengalī)	Id.	Id.	
by/par Prabhavati Dēvi			

PANKAJ MULLICK

1. Main ājā piyā hothōñ kī (Hindī)	Modern Song/ Chant moderne	Tablā Orch. Id.	Columbia VE 2547
Yahī ratēñ yahī mausamā (Hindī)	Id.		
2. Na karā itanā pyārā (Hindī)	Id.	Id. Tablā Harmonium Flt	Columbia VE 2510
Prēmā bēlā mēñ phulā nā pattē (Hindī)	(Gītā)		
3. Prānā chāhē nainā na chāhē (Hindī)	Id.	Tablā Orch. Id.	Columbia VE 2517
Yādā āyē kī na āyē (Hindī)	Id.		
4. Kaunā tujhē samjhāyē (Hindī)	Id.	Id.	Columbia VE 5112
Ānkhā muḍā karā dhyānā (Hindī)	Id.	Id.	
(Sung by/chantē par Rūpā Kumārī)			
5. Kārā charu charanērā (Bengalī)	Modern Song/ Chant moderne	Id.	Columbia VE 2328
Janama marana (Bengalī)	Id.	Id.	
by/par Sailen Roy			
6. Maranā ré torā (Bengalī)	Id.	Id.	Columbia VE 2521
Jēdinā tomārā (Bengalī)	Id.	Id.	
by/par Bāñi Kumār			

SAIGAL (K. L.)

- | | | | |
|---|--------------------------------------|--------------------------------------|-----------------------|
| 1. Ekhanī uthibē chāñḍā
(<i>Bengali</i>)
Naibā ghumālē priya
(<i>Bengali</i>)
by/par Pranab Roy | Modern Song/
Chant moderne
Id. | Tablā
Harmonium
Id. | Hindusthan
H 11819 |
| 2. Panchhi kahē hotā udāsā
(<i>Hindi</i>)
Suno suno Krishnā Kālā
(<i>Hindi</i>) | Id.
Kīrtanā | Id.
Kholā
Manjirā
Harmonium | Columbia
VE 1502 |
| 3. Duniyā mēñ huñ duniyā kī
(<i>Urdu</i>)
Kaunā biranē mēñ (<i>Urdu</i>) | Id.
Id. | Tablā
Harmonium
Id. | Columbia
VE 1503 |

UTPALA SEN

- | | | | |
|---|--------------------------------------|-----------------------|----------------------|
| 1. Nayanē ghanā lo (<i>Bengali</i>)
by/par Biswaranjan Bha-
duri
Āyā ghumā āyā (<i>Bengali</i>)
by/par Anil Bhattacharyya | Modern Song/
Chant moderne
Id. | Tablā
Orch.
Id. | Hindusthan
H 1341 |
| 2. Prathama milanē (<i>Bengali</i>)
by/par Dipa Mukherjee
Mora kānanē (<i>Bengali</i>)
by/par Gora Mukherjee | Id.
Id. | Id.
Id. | Hindusthan
H 1281 |

CHAPTER V

THE SONGS OF RABINDRANATH TAGORE

CHAPITRE V

LES CHANTS DE RABINDRANATH TAGORE

RABINDRANATH TAGORE (1861-1941)

The greatest modern Indian song-composer. Born of a family of wealthy music lovers, he had the opportunity from childhood to hear the greatest musicians. Most of his poems were conceived as songs and he created the music and words together. About 2,000 of his songs have been published in Bengali notation. The music of these songs is highly original and had a considerable influence on the development of modern Indian music. He wrote several music dramas, which are often performed in Bengal.

Le plus grand compositeur moderne de l'Inde. Né dans une famille riche où l'on aimait la musique, il eut l'occasion dès l'enfance d'entendre les plus grands musiciens. Il conçut la plupart de ses poèmes sous forme de chants, dont il créait la musique en même temps que les paroles. Environ deux milliers d'entre eux ont été publiés en caractères bengalis. Leur musique est particulièrement originale et elle a exercé une influence considérable sur l'évolution de la musique indienne moderne. Rabindranath Tagore a également composé plusieurs drames lyriques, souvent joués au Bengale.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ādhēka ghumē nayanā (Bengali)	Amitā Sēn	Orch.	Hindusthan H 262
2. Ajā Bangalā dēshērā hridayā holē (Bengali)	Hemanta Mukherjee	Tablā Flt Orch.	Colombia GE 7488
3. Ājā khēlā bhāngārā khēlā (Bengali)	Saigal K. L.	Orch.	Hindusthan H 915
4. Ajā tārāyā tārāyā dīpta (Bengali)	Mādhuri Chaudhuri (Shrimati)	Vln Guit.	H. M. V. N 27839
		Org.	
5. Āji godhuli laganē (Bengali)	Suchitrā Mukherjee Id.		H. M. V. N 31026
6. Āji tomāyā ābārā (Bengali)	Rajeswarī Vāsu- dēvā (Shrimati)	Orch.	Hindusthan H 920

7. Āji tomāyā ābārā (Bengali)	Nilimā Gupta	Guit. Org. Piano	Columbia GE 7104
8. Āju sakhī muhu muhu (Bengali)	Kanikā Dēvī (Shrīmatī)	Kholā Kartālā Harmonium Esrāj	H. M. V. N 27747
9. Ākāshā judē shuninu oi bājē (Bengali)	Gītā Nāhā	Kholā Manjirā	Columbia GE 7122
10. Ali bārā-bārā (Bengali)	Amitā Sēn.	Orch.	Hindusthan H 442
11. Āmārā andha pradīpā (Bengali)	Pankaj Mullick	Id.	H. M. V. P 11900
12. Āmārā jābārā bēlāyā (Bengali)	Krishnā Chandrā Dey	Org.	H. M. V. P 11782
13. Āmārā jīvanapātra uchhaliya (Bengali)	Rājēsvarī Vāsudēvā	Orch.	H. M. V. N 27649
14. Āmārā ki bēdanā sē (Bengali)	Suchitrā Mukherjee	Id.	H. M. V. N 27630
15. Āmārā priyārā chhāyā (Bengali)	Pankaj Mullick	Id.	H. M. V. P 11905
16. Āmārā rātā pohāla (Bengali)	Saigal K. L.	Orch.	Hindusthan H 915
17. Āmārā sonārā bānglā (Bengali)	Suchitrā Mukherjee	Kholā Orch.	H. M. V. N 27790
18. Āmārē tumi ashēshā karéchha (Bengali)	Pankaj Mullick	Orch.	H. M. V. N 11900
19. Āmārā godhuli laganā (Bengali)	Hémanta Mukherjee	Esrāj Vln Tablā	Columbia GE 7057
20. Āmi Shrāvanā ākāshē (Bengali)	Pankaj Mullick	Orch.	H. M. V. P 11905
21. Āmi tomārā sangē (Bengali)	Kanikā Dēvī (Shrīmatī)	Id.	H. M. V. N 27991
22. Āmi tomāyā jata (Bengali)	Saigal K. L.	Id.	Hindusthan N 766
23. Āndhārā rātē ēkalā pāgalā (Bengali)	Krishnā Chandrā Dey	Org.	H. M. V. P 11782
24. Ārā rēkhonā āndhārē (Bengali)	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
25. Āro kichukshanā (Bengali)	Suchitrā Mukherjee	Orch. Kholā	H. M. V. N 27630
26. Āyi Bhuvana mana mohini (Bengali)	Hémanta Mukherjee	Orch.	Columbia GE 7488

27. Bādālā dinērā prathamā (Bengali)	Rājésvarī Vāsu- dévā	Orch.	Hindusthan H 920
28. Bādālā mēghē mādalā bājē (Bengali)	Suchitrā Mukherjee Id.		H. M. V. N 27737
29. Bājāo ré Mohanā bānshi (Bengali)	Nilimā Gupta	Flt Kholā	Columbia GE 7167
30. Bandhu konā māyā līgālo (Bengali)	Amalā Duṭṭ	Tablā Harmonium Vln	Hindusthan H 385
31. Bédanā bharā é Vasanta (Bengali)	Nilimā Gupta	Flt Kholā	Columbia GE 7104
32. Bhéngécha duyārā ésécha (Bengali)	Jaganmoy Mittra	Orch.	H. M. V. N 27831
33. Bhorā holo bibhāvarī (Bengali)	Shāntidévā Ghosh	Tablā Tānpūrā Esrāj	H. M. V. N 27671
34. Bimalā ānandē jāgo ré (Bengali)	Rādhikā Prasād Goswāmī	Tablā Org.	H. M. V. P 2173
35. Chhāhiyā dékho rashērā srotē (Bengali)	Dévabrata Biswās	Orch.	Columbia GE 7233
36. Chinilē nā āmārē ki (Bengali)	Amitā Sēn	Id.	Hindusthan H 729
37. Chokhā jē odērā chhutē Chalē (Bengali)	Shāntidévā Ghosh	Tānpūrā Tablā Esrāj	H. M. V. N 27671
38. Dinā guli morā sonārā khānchāyā (Bengali)	Pankaj Mullick	Orch.	Columbia VE 2502
39. Dinā parē jāyā dinā (Bengali)	Rénukā Dās Gupta (Shrīmatī)	Kholā Org. Manjirā	Hindusthan H 421
40. Dinērā parā dinā jē géla (Bengali)	Rénukā Dās Gupta	Id.	H. M. V. P 11877
41. Dipā nibhé géchhé mama (Bengali)	Kanak Dās (Shrīmatī)	Org. Flt Vln	H. M. V. P 11878
42. É dina āji (Bengali)	Saigal K. L.	Orch.	Hindusthan H 914
43. É shudhu alashā māyā (Bengali)	Dévabrata Biswās	Id.	Columbia GE 2927
44. Ékātuku chhoñyā līgē (Bengali)	Saigal K. L.	Id.	Hindusthan H 914
45. Ekhanā āmārā samayā holo (Bengali)	Rājésvarī Vāsudévā	Id.	Hindusthan H 1022
46. Élo jē shitérā bēlā (Bengali)	Samaréshā Chowdhury	Shāhnāi Guit. Vln	Senola QS 509

47. Emni koré jāyā jadi dinā (Bengali)	Dévabrata Biswās	Orch.	Columbia GE 7233
48. Gagané gagané (Bengali)	Pankaj Mullick	Id.	Hindusthan H 523
49. Hé kshanikérā atithi (Bengali)	Bijoyā Shome (Kumārī)	Id.	H. M. V. N 27857
50. Hé nirupamā (Bengali)	Hémanta Mukherjee	Id.	Columbia GE 2873
51. Hé nutanā dékhā dikā ārābārā (Bengali)	Kanak Dās (Shrīmatī)	Esrāj Tānpūrā	H. M. V. P 11861
52. Hé nutanā dékhā dikā ārābārā (Bengali)	Saila Dévi	Esrāj	Sénola QS 549
53. Himsayā unmatta prithvi (Bengali)	Kanak Dās (Shrīmatī)	Esrāj Tānpūrā	H. M. V. P 11866
54. Hridayā vāsana purna hola (Bengali)	Mālati Ghosāl (Shrīmatī)	Esrāj	H. M. V. P 11853
55. Hridayérā ékulā okulā (Bengali)	Suchitrā Mukherjee	Orch.	H. M. V. N 27564
56. Jadi préma dilé nā (Bengali)	Amitā Sén	Vln Harmonium	Hindusthan H 1010
57. Jadi torā dākā suné (Bengali)	Suchitrā Mukherjee	Manjirā	Columbia GE 7502
58. Jāga jāga alasā (Bengali)	Hémanta Mukher- jee	Orch.	Columbia
59. Jana gana mana		Id.	Gramophone OJE IT 1
60. Jana gana mana	Haripadā Chatterjee	Choir/ Chœur	H. M. V. H. 570
61. Jaubana sarasī nīré (Bengali)	Pankaj Mullick	Orch.	Hindusthan H 523
62. Jé chhila āmārā (Bengali)	Amitā Sén	Id.	Hindusthan H 1010
63. Jé dina bhéshé géchhé (Bengali)	Kanikā Dévi	Id.	H. M. V. N 27802
64. Jivanā jakhanā shukhāyé (Bengali)	Suchitrā Mukherjee	Id.	H. M. V. N 27823
65. Ké basilé āji (Bengali)	Mālati Ghosāl (Shrīmatī)	Sārangi	H. M. V. P 11853
66. Ké débé chāndā dolā (Bengali)	Amitā Sén	Orch.	Hindusthan H 442
67. Krishnakali āmi tārēi bali (Bengali)	Shāntidévā Ghosh	Esrāj	H. M. V. N 27614

68. Maranéra tunhu mama Shyāmā (Bengali)	Suchitrā Mukherjee	Harmonium Vln Kholā Kartālā	H. M. V. N 27564
69. Nā chāhilé jārē (Bengali)	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
70. Nilā naba ghana (Bengali)	Suchitrā Mukherjee	Vln Guit. Kholā	H. M. V. N 31026
71. Nrityéra tālē (Bengali)	Suchitrā Mukherjee	Id.	H. M. V. N 27906
72. Ogo āmārā chira (Bengali)	Rājésvarī Vāsu- dévā	Orch.	Hindusthan H 1022
73. Ogo badhu sundarī (Bengali)	Amitā Sén	Id.	Hindusthan H 866
74. Ogo dakhinā hāoyā o pathikā (Bengali)	Amitā Sén	Id.	Hindusthan H 262
75. Ogo déko nā morē (Bengali)	Sudhā Mukherjee (Banerji)	Org. Piano Vln	H. M. V. N 27837
76. Ogo shonā ké bājāyā (Bengali)	Rājésvarī Vāsudéva	Id.	Hindusthan H 1097
77. Oi Bhuvanamana mohini (Bengali)	Hémanta Mukherjee	Orch.	Columbia GE 7488
78. Oré sāvadhānī pathikā (Bengali)	Pankaj Mullick	Id.	Columbia VE 2502
79. Pāglā hāōār bādālā dinē (Bengali)	Hémanta Mukherjee	Id.	Columbia GE 7232
80. Pathērā shéshā kothāyā (Bengali)	Hémanta Mukherjee	Id.	New Theater H 1032G
81. Phiré phiré dākādēkhirē (Bengali)	Amitā Sén	Id.	Hindusthan H 729
82. Pralayā nāchana nāchalē (Bengali)	Pankaj Mullick	Id.	Hindusthan H 9
83. Prāngané morā shirishā (Bengali)	Hémanta Mukher- jee	Id.	Columbia GE 2873
84. Prathama ādi taba shakti (Bengali)	Jaganmoy Mitra	Vln	H. M. V. N 27831
85. Pūrvā hāoyātē deyā dolā (Bengali)	Suchitrā Mukherjee	Orch.	H. M. V. N 27737 GE 2873
86. Saghana gahana rātrī Vasanta (Bengali)	Pankaj Mullick	Id.	Columbia VE 2524

87. Sakaruna véṇu bājāyé (<i>Bengali</i>)	Nilimā Gupta	Orch.	Columbia VE 7235
88. Sanmukhé shānti pārā- vārā (<i>Bengali</i>)	Saila Dévi	Esrāj	Senola QS 549
89. Sanmukhé shanti parāvarā (<i>Bengali</i>)	Kanak Dās (Shrīmatī)	Id.	H. M. V. P 11861
90. Sārthakā janamā āmārā (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27790
91. Sé āmārā gopanā (<i>Bengali</i>)	Kanikā Dévi	Orch. Flt Kholā Kartālā	H. M. V. N 27991
92. Sé āmārā gopanā (<i>Bengali</i>)	Amalā Dutt	Vln Kholā Esrāj	Hindusthan H 197
93. Shāngana gagané ghorā ghanaghata (<i>Bengali</i>)	Kanikā Dévi	Kholā Esrāj Kartālā	H. M. V. N 27747
94. Shésha gānerai réshā (<i>Bengali</i>)	Rājésvarī Vāsudévā	Orch.	Hindusthan H 1097
95. Shubhra prabhāte (<i>Bengali</i>)	Sāvitri Dévi	Esrāj	Hindusthan H 8
96. Svapanā jādī bhāngilé (<i>Bengali</i>)	Rādhikā Prasād Goswāmī	Org. Tablā	H. M. V. P 2173
97. Tomārā āsanā shunyā (<i>Bengali</i>)	Pankaj Mullick	Orch.	Hindusthan H 9
98. Tomārā āmārēi virahérā (<i>Bengali</i>)	Rājésvarī Vāsudévā	Id.	New Theaters H 1032 G
99. Tomārā manā balé chāi shuru (<i>Bengali</i>)	Gītā Nāhā	Kholā Manjirā	Columbia GE 7122
100. Tomārā gānā (<i>Bengali</i>)	Hémanta Mukherjee	Orch.	Columbia GE 7051
101. Tomārā sājāba yatané (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 866
102. Tomārā vināyā gānā (<i>Bengali</i>)	Saigal K. L.	Id.	Hindusthan H 766
103. Torā āponā jāné chhā- dabé (<i>Bengali</i>)	Dévabrata Biswās and Chorus/et chœurs	Id.	H. M. V. N 27736
104. Tumi hatāthā hāoyāyā bhésé (<i>Bengali</i>)	Hā Ghosh	Id.	H. M. V. N 27754
105. Tumi kichu diyé jāo (<i>Bengali</i>)	Savitri Dévi	Esrāj Flt	Hindusthan H 8

106. Tumi ki kēbali chhabi (<i>Bengali</i>)	Pankaj Mullick	Tablā Tānpūrā Sitār	Columbia VE 2524
107. Tumi lonā bhāgnērā pathē (<i>Bengali</i>)	Ilā Ghosh (Kumārī)	Orch.	H. M. V. N 27754
108. Tumi rabē niraba (<i>Bengali</i>)	Dēvabrata Biswās	Id.	Columbia GE 7593
109. Vasantē ki shudhū kēbalā	Shāntidēvā Ghosh	Flt Esraj Kholā	H. M. V. N 27614
110. Yodī torā dākā shunē	Hémanta Mukherjee	Orch.	Columbia GE 7502

PART II
SOUTH INDIA
(KARNATAKĀ MUSIC)

DEUXIÈME PARTIE
INDE MÉRIDIONALE
(MUSIQUE DU KANARA)

CHAPTER I

INSTRUMENTAL MUSIC

CHAPITRE PREMIER

MUSIQUE INSTRUMENTALE

APPADURAI IYENGAR (T.)

Instrument	Title of piece and composer	Rāgā (mode) and style	Accompaniment
Instrument	Titre et auteur	Rāgā (mode) et style	Accompagnement
1. Jalā-tarangā Id.		Karaharā-priya Brindāvani-Sarangā	H. M. V. P 81

CHOWDIAH (T.). MYSORE

Now about 55 years of age. A well-known violinist from Mysore, where he is court musician. He is a disciple of Vidharamā Krishnappa. Uses a violin with seven strings, his own invention.

Agé d'environ cinquante-cinq ans. Est un violoniste réputé originaire de Mysore, où il est musicien de la cour. Disciple de Vidharamā Krishnappa. Se sert d'un violon à sept cordes de son invention.

1. Violin/Violon	Dīnamani Vamshā by/par Tyāgarājā	Hari-kāmbhojī	Mridangā	Columbia GE 167
Id.	Id. (pt. 2)	Id.	Id.	
2. Violin/Violon	Nidhishālā by/par Tyāgarājā	Kalyānī	Id.	Columbia GE 6148
Id.	Id. (pt. 2)	Id.	Id.	
3. Violin/Violon	Elliruva		Id.	Columbia GE 6506
Id.	Aindu Vayadinilē		Id.	
4. Violin/Violon	Vāthāpi Gaṇapatim		Id.	Columbia GE 6539
Id.	Id. (pt. 2)		Id.	
5. Violin/Violon	(Alāpanā)	Shankarābharaṇam	Id.	Columbia GE 187
Id.	(Tānam)	Id.	Id.	
6. Violin/Violon	Rāmā Niyēda by/par Tyāgarājā	Kharaharāpriyā	Id.	Columbia GE 225
Id.	Id. (pt. 2)	Id.	Id.	

7. Violin/Violon	Vāṇajākshī (Varnam)	Kalyāṇī	Mridangā	Columbia GE 307
8. Violin/Violon	Kālaharaṇā by/par Tyāgarāja	Shuddhā-Sāvērī	Id.	Columbia GE 593
Id.	Mērusamāna by/par Tyāgarāja	Mayamalavā- Gaulā	Id.	
9. Violin/Violon	Intasowkyāmani by/par Tyāgarāja	Kāpī	Id.	Columbia GE 921
10. Violin/Violon	Rāmā Nannu by/par Tyāgarāja	Hari-kāmbhojī	Id.	Columbia GE 6175
Id.	Jananī Jānaka			
11. Violin/Violon	(Tānam)	Toḍī	Id.	Columbia GE 6198
Id.	Id. (pt. 2)	Id.	Id.	
12. Violin/Violon	Varā-Ganapatē	Id.	Id.	Columbia GE 6261
Id.	Smarā-janakā by/par Svātī Tirunāl	Bihāg	Id.	

DORÉSWAMĪ IYENGAR (V.)

A young musician from Mysore.

Jeune musicien de Mysore.

1. Viṇā	Bhuvanēshvarī by/par Muthiah	Mohanā-Kalyāṇī	Mridangā	Columbia GE 6531
Id.	Bhagavatar (Rāgā-Tānā)	Khamās	Solo	

GOPĀLĀKRISHNĀ IYER (Marungapuri)

Now about 65 years of age. Has been accompanying all the best classical singers.

Aujourd'hui âgé d'environ soixante-cinq ans. A accompagné tous les plus grands chanteurs classiques.

1. Violin/Violon	Koluvai Yunnāde by/par Tyāgarāja	Bhairavī	Mridangā	Columbia CA 618
Id.	Id. (pt. 2)	Id.	Id.	

GOPINĀTH'S PARTY

Traditional/ Traditionnel	Kēli Kottu	(Kathākālī)		H. M. V. N 18958
	Id. (pt. 2)	Id.		

KALPAKAM (Shrīmatī)

A vīṇā teacher in Kalākshetrā.

Professeur de vīṇā à Kalākshetrā.

1. Vīṇā	Parabrahmané	Samā	Tānpūrā Vln	H. M. V. N 18312
Id.	Ādiapadāmé	Toḍī	Mridangā Id.	

KEERANUR BROTHERS

1. Nāgasvaram		Kharaharāpriyā	Ottu Tavil	H. M. V. N 8967
2. Nāgasvaram		Kharaharāpriyā (Pallavi)	Id.	H. M. V. N 8968
Id.		Pancharatnā (Rāgā-mālikā)	Id.	
3. Nāgasvaram	Etāvunarā	Kalyānī	Id.	H. M. V. N 8969
Id.	Gnānamosagarada	Pūrvī-Kalyānī	Id.	
4. Nāgasvaram	Bāgāyēnayya	Chandrā-jyoti	Id.	H. M. V. N 8972
Id.	Manasā étulorthu	Malayāmarutā	Id.	

KRISHNAMURTHI SHĀSTRIGAL (Budalur)

Is considered the best exponent of the Gottuvādyam. He first studied vocal music under Konéri Rājapuram and Vaidyanāthā Iyer and later practised instrumental music. He is now teaching in Kalākshetrā and in the Central College of Karnāṭakā Music in Madras. Est considéré comme le meilleur joueur de gottuvādyam. Après avoir étudié la musique vocale avec Konéri Rājapuram et Vaidyanāthā Iyer, fit plus tard de la musique instrumentale. Enseigne maintenant à Kalākshetrā et au Collège central de musique du Kanara, à Madras.

1. Gottuvādyam	Datchukovalanā by/par Tyāgarājā	Toḍī	Mridangā	Columbia BA 403
Id.	Id. (pt. 2)	Id.	Id.	
2. Gottuvādyam	Sīmajavaragamanā by/par Tyāgarājā	Hindolī	Id.	Columbia PA 406
Id.	Kommarovānīkī	Khamās (Javāli)	Id.	

MAHĀLINGAM (T. R.)

Now about 30 years of age. Comes from Tayanayar in the Tanjore district. Although he does not belong to a family of musicians, he began to play the flute at the age of five. He is considered a very exceptional artist.

Agé maintenant d'environ trente ans, est originaire de Tayanayar, district de Tanjore. Bien qu'il n'appartint pas à une famille de musiciens, il commença dès l'âge de cinq ans à jouer de la flûte. Est considéré comme un artiste tout à fait exceptionnel.

1. Flute/Flûte	Ninnuvina by/par Tyāgarājā	Navarasā-Kānaḍī	Tānpūrā Vln. Mridangā	Columbia GE 6274
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Rāgam-Tānam	Kāmbhojī	Id.	Columbia GE 6389
Id.	Id. (pt. 2)	Bihāg, Sindhu-Bhairavī	Id.	
3. Flute/Flûte	Evarini by/par Tyāgarājā	Nāda-Chintāmani	Id.	Columbia GE 6505
Id.	Mahudi	Id.	Id.	
4. Flute/Flûte	Rāgam	Kedārā-Gaulā (Tānam)	Id.	Columbia GE 6589
Id.	Id. (pt. 2)	(Pallavi)	Id.	

MANNARKUDI (K.), 'SAVITRĪ (Shrīmātī)

One of the very few players of the Gottuvādyam. She is about 30 years old and is considered very talented.

Agée d'environ trente ans. Compte parmi les très rares artistes actuels qui jouent du gottuvādyam. Est considérée comme ayant beaucoup de talent.

1. Gottuvādyam	Arunodayam	Kharaharāpriyā	Mridangā	Columbia GE 6540
Id.	Mundu Tamil Malai	Rāgā-mālikā	Id.	

NĀRĀYAṆĀ IYENGAR (K. S.)

A palace musician of Mysore. Now about 40 years of age.

Musicien du palais de Mysore. Agé d'environ quarante ans.

1. Gottuvādyam	Marulu Konnadhira by/par Ramnād Shrīnivāsā Iyengar	Khamās (Javālī)	Solo	Columbia GE 984
Id.	Nitu Mahimā by/par Muthiah Bhagavatar	Hamsā-nandi	Id.	
2. Gottuvādyam	Shrī Raghukulā Nidhim by/par Ramnād Shrīnivāsā Iyengar	Hussēni	Id.	Columbia GE 985
Id.	Id. (pt. 2)	Id.	Id.	

3. Gottuvādyam	Nee Bhaktibhāgya- sutā by/par Tyāgarājā Adhi Nipai by/par Dharmapuri Subbiar	Jayā-Manohari	Solo	Columbia VE 41
Id.		Khamās	Id.	
4. Gottuvādyam	Manasu Svadhīnā by par Tyāgarājā Id. (pt. 2)	Shankarābharanam	Id.	Columbia GE 872
Id.		Id.	Id.	
5. Gottuvādyam	Paramā pāvanā by/par Ramnād Shrinivāsā Iyengar Id. (pt. 2)	Pūrvi-Kalyāṇi	Id.	Columbia GE 251
Id.		Id.	Id.	

NĀRĀYANASIVĀMĪ IYER (Pudukottai)

A celebrated violinist at the beginning of the century. He had a remarkable sense of rhythm.

Violoniste célèbre du début du siècle. Avait un sens remarquable du rythme.

1. Violin/Violon	Parimalā Rangapatē	Kāmbhojī (Ālāpā)	Mridangā	H. M. V. P. 67
Id.	Id. (pt. 2)	Id. (Pallavi)	Id.	
2. Violin/Violon	Manasu Karuga by/par Patnam Subramanya Iyer Rammanavē	Harasa-dhvani	Id.	H. M. V. P. 68
Id.		Nilambari (Javāli)	Id.	
3. Violin/Violon	Vidumu Saya by/par Tyāgarājā (Pure music/ Musique pure)	Kharaharāpriyā	Solo	H. M. V. P. 66
Id.		Pera	Id.	
4. Violin/Violon	(Pure music/ Musique pure)	Rāgā-Mālikā	Mridangā	H. M. V. K. 26
Id.	Id. (pt. 2)	Id.	Id.	
5. Violin/Violon	Ālāpā	Senjuruti	Id.	H. M. V. P. 69
Id.	Psalm (Devāram) by/par Sundara- mūrti Nāyanār	Id.	Id.	

RĀDHAKRISHNAN (T. K.)

A flute player from Madras. He belongs to a family of musicians.

Flûtiste de Madras. Appartient à une famille de musiciens.

1. Flute/Flûte	Nannubrovamani by/par Bhadrāchalā Rāmā Dās Id. (pt. 2)	Kalyāṇi	Vln Mridangā	Columbia GE 6258
Id.		Id.	Id.	

2. Flute/Flûte	Pālinchutaku	Kāmbhojī	Mridangā	Columbia GE 6410
Id.	Id. (pt. 2)	Id.	Id.	

RĀJAMANIKAM PILLAI

Born in 1898. Learned the violin from Tirukodikaval Rāmaswāmī Iyer, a pupil of the celebrated Tirukodikaval Krishnā Iyer. He is known for the clarity of his style and the perfection of his rāgās.

Né en 1898. Étudia le violon avec Tirukodikaval Rāmaswāmī Iyer. Lui-même élève du célèbre Tirukodikaval Krishnā Iyer. Est connu pour la netteté de son style et la perfection de ses rāgās.

1. Violin/Violon	Inta Kannanan- thamé by/par Tyāgarājā	Bilaharī	Mridangā Vln Id. Ottu	Columbia CA 1365
Id.	Id. (pt. 1)	Id.	Id.	
2. Violin/Violon	Svamiku Sari by/par Tyāgarājā	Begadā	Id.	Broadcast GR 2426
Id.	Id. (pt. 2)	Id.	Id.	

RĀJARATNAM PILLAI (T. N.)

The foremost player of Nāgasvaram, and the musician of the Tiruvadutura Monastery in the Tanjore district. The quality of his style and the delicacy of his playing are considered exceptional.

Le meilleur joueur de nāgasvaram. Musicien du monastère Tiruvadutura, dans le district de Tanjore. La qualité de son style et la douceur de son jeu sont considérées comme exceptionnelles.

1. Nāgasvaram	Ālāpanā (Pure music/ Musique pure)	Toḍī (karnātakā)	Ottu Tavil	Columbia CA 720
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Yochana Kamala by/par Tyāgarājā Niravadi Sukhadā by/par Tyāgarājā	Darbār Ravi-Chandrikā	Id. Id.	Columbia GA 731
3. Nāgasvaram	(Pallavi)	Toḍī	Id.	Columbia CA 790
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	(Ālāpanā)	Shanmukhāpriyā	Id.	Columbia CA 916
Id.	Vallināyakané by/par Muthiah Bhagavatar	Id.	Id.	

5-9. Nāgasva- ram	Id. (Set I/Série I (pts. 1-10)	Shanmukhāpriyā Id.	Ottu Tavil	Columbia CA 916-20
9. Nāgasvaram	(Ālāpanā)	Natā-Bhairavī	Id.	Columbia CA 1143
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Ālāpanā)	Vachaspati	Id.	Columbia CA 1234
Id.	Id. (pt. 2)	Id.	Id.	
11. Nāgasvaram	(Ālāpanā)	Pantu-Varāli	Id.	Columbia CA 1465
12. Nāgasvaram	(Pallavi)	Pantu-Varāli	Id.	Columbia GE 6043
Id.	Id. (pt. 2)	Id.	Id.	
13. Nāgasvaram	(Rāgā-Ālāpanā)	Shubhā-Pantu- varāli	Id.	Columbia GE 6348
Id.	Id. (pt. 2)	Id.	Id.	
14. Nāgasvaram	(Rāgā-Mālikā)	Shubhā-Pantu- varāli (pallavi)	Id.	Columbia GE 6349
Id.	Id. (pt. 2)	Id.	Id.	
15. Nāgasvaram	(Ālāpanā)	Kharaharāpriyā	Id.	Columbia GE 6390
Id.	Id. (pt. 2)	Id.	Id.	
16. Nāgasvaram	Shivā guru paranē	Kalyānī	Id.	Columbia GE 6472
Id.	Id. (pt. 2)	Id.	Id.	

AMASWAMI (Sembanarkovi)

One of the great players of the previous generation.
 l'un des grands virtuoses de la génération précédente.

Nāgasvaram	Nee Namarupamu- laku	Sourashtra	Tavil Ottu	H. M. V. P 1469
Id.	by/par Tyāgarājā Ponnarmeniyānē	Shankarābharanam	Id.	

ANJIVĀ RAO (Palladam)

Born in 1882. He first studied singing and the violin, and then the flute under the great
 Sarabha Shāstrigal. He is famous for delicacy and intensity of the expression and
 the quality of his style. He is a Sangītā Kalānidhī of the Music Academy (Madras).

Né en 1882. Étudia d'abord le chant et le violon, puis la flûte avec le grand Sarabha
 Shāstrigal. Est connu pour la délicatesse et l'intensité de son expression et la qualité
 de son style. Sangītā Kalānidhī de l'Académie de musique de Madras.

Flute/Flûte	Chethulara by/par Tyāgarājā	Bhairavī	Vln Mridangā	Columbia GE 603
Id.	Evarani by/par Tyāgarājā	Devatāmṛta- varshini	Id.	

2. Flute/Flûte	Giripai nelā by/par Tyāgarājā Id. (pt. 2)	Sahanā Id.	Vln Mridangā Id.	Colum GE 96
3. Flute/Flûte	Kshirā Sagarā by/par Tyāgarājā Id. (pt. 2)	Devā-Gandhārī Id.	Id. Id.	Colum GE 96
4. Flute/Flûte	Enthara by/par Tyāgarājā Nityā Rūpā by/par Tyāgarājā	Hari-Kāmbhojī Darbār	Id. Id.	Colum GE 96
5. Flute/Flûte	Natā Janā by/par Tyāgarājā Kaligiuntē by/par Tyāgarājā	Simhendrā- Madhyamam Kiravāṇī	Id. Id.	Colum GE 97
6. Flute/Flûte	Manasu Svādhinā by/par Tyāgarājā Dhamā Vhibo	Shankarābharanam Kānaḍā	Id. Id.	Colum GE 992
7. Flute/Flûte	Evari Matā by/par Tyāgarājā	Kāmbhojī	Id.	Colum BEX 2 12 in./ 30 cm.
Id.	Id. (pt. 2)	Id.	Id.	
8. Flute/Flûte	Emi Jēsitē by/par Tyāgarājā Sarasamuladē	Todi Kāpī (javāli)	Id. Id.	Colum LBE 38.
9. Flute/Flûte			Vln Mridangā Reed-drone/ Hautbois	Columbia LBE 68

SHANKARA SHĀSTRĪ (Emani)

Vīṇā player from the Telugu country.

Joueur de vīṇā de la région télougou.

1. Vīṇā	Pahimam by/par Rāmaswāmī Shivan Id.	Janā-Ranjani Khamās	Mridangā Id.	H. M. V. N 18925
2. Vīṇā	Paramatmudu by/par Tyāgarājā	Vagadīshvarī Bihāg	Id. Id.	H. M. V. N 18929

SUBRAHMANYA IYER (Dēshamangalam)

Died in 1947, belonged to Cochīn State. A celebrated Vīṇā player, and lecturer in music at Anramalai University.

ort en 1947. Était de l'État de Cochin. Célèbre joueur de viṇā, il donnait à l'Univer-
sité d'Annamalai des conférences sur la musique.

Viṇā	Rāgā Alāpanā	Shankarābharanam	Solo	Columbia BA 402
Id.	Svararāgāsudhā by/par Tyāgarājā	Id.	Id.	
Viṇā	Evarani by/par Tyāgarājā	Devatāmruta- varshāni	Id.	Columbia BA 404
Id.	Viṇārādanā by/par Tyāgarājā	Deva-Gāndhārī	Id.	
Viṇā	Ambānadu by/par Pallavi Gopālā Iyer	Toḍi	Id.	Columbia BA 407
Id.	Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI (T. P.)

A popular Nāgasvaram player.

Joueur de nāgasvaram très populaire.

1. Nāgasvaram	(Rāgā-Ālāpanā)	Shanmukhāpriyā	Dholā	H. M. V. N 8979
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	A snake-charming tune/Mélodie de charmeur de ser- pents)	Magudi (a Dhun in Punnagā-Varāli)	Ottu Tavil	H. M. V. N 8982
Id.	Id. (pt. 2)	Id.	Id.	
3. Nāgasvaram	(Pallavi)	Rāgā-Mālikā	Id.	H. M. V. N 8986
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	Manasā Sanchararē by/par Sadāshivā Brahmendrā	Samā	Id.	H. M. V. N 8989
Id.	Shrī Shanmukhā	Id.	Id.	
5. Nāgasvaram	(Pallavi)	Rāgā-Mālikā	Id.	H. M. V. N 8991
Id.	Id. (pt. 2)	Id.	Id.	
6. Nāgasvaram	Thaparam by/par Pāpanāsham Shivan	Simhendrā- Madhyamam	Id.	H. M. V. N 8993
Id.	Id. (pt. 2)	Id.	Id.	
7. Nāgasvaram	(pt. 1)	Bhīmplās	Dholā	H. M. V. N 18933
Id.	Id. (pt. 2)	Id.	Id.	
8. Nāgasvaram	Manolayam	Manolayam	Id.	H. M. V. N 18941
Id.	(Folk Tune/Mélo- die populaire)	Id.	Id.	

9. Nāgasvaram	Rakshabettarē by/par Tyāgarājā	Bhairavi	Ottu Tavil	H. M. V. N 18945
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Rāgā-Alāpanā)	Pūrvi-Kalyāṇī	Dholā	H. M. V. N 18946
Id.	Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI & BROTHERS (Thiruvizhimizhalai)

Well-known for his rendering of Tyāgarājā songs on the Nāgasvaram.

Bien connu pour ses interprétations de chants Tyāgarājā sur le nāgasvaram.

1. Nāgasvaram	Svarārjāsudhā by/par Tyāgarājā	Shankarābharanam	Ottu Tavil	Columbia GE 134
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Rāmā Nipai by/par Tyāgarājā	Kedāram	Id.	Columbia GE 147
Id.	Hecharikā by/par Tyāgarājā	Yadukulā Kāmbhoji	Id.	
3. Nāgasvaram	Mānasā Shri Rāmā by/par Tyāgarājā	Esa-Manohari	Id.	Columbia GE 153
Id.	Nijamaranamūlanu by/par Tyāgarājā	Umābharanam	Id.	
4. Nāgasvaram	Gītārthamu by/par Tyāgarājā	Suratī	Id.	Columbia GE 232
5. Nāgasvaram	Kripājūchutaku by/par Tyāgarājā	Chhāyā-Tarangini	Id.	Columbia GE 713
Id.	Palukavemina by/par Tyāgarājā	Pūrna-Chandrikā	Id.	

SWAMINATHA PILLAI (Tiruppamburam, T. N.)

Born in 1898 of a family of musicians. He plays the bamboo flute in the traditional South Indian style. He was for some years the head of the Music Department of Annamalai University. He is now teaching in the Central College of Karnatak Music in Madras.

Né en 1898 d'une famille de musiciens. Il joue de la flûte de bambou dans le style traditionnel de l'Inde méridionale. A été pendant quelques années à la tête du Département de la musique à l'Université d'Annamalai. Enseigne maintenant au Collège central de musique du Kanara, à Madras.

1. Flute/Flûte	Ambāparadavatē by/par Krishnas- wamiah	Rudrā-Priyā	Vin Mridangā	Columbia GE 1389
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Vagaladi	Bihāg (javālī)	Id.	Columbia GE 6008
Id.	Ini Yenna pēcchu	Sahānā (padam)	Id.	

VEENAI DHANAM (1867-1938)

The foremost Vīṇā player of her time. The available recordings were made when she was already very old. She had an immense repertoire. Many of the best musicians of the present day are her disciples.

Artiste qui en son temps jouait le mieux du vīṇā. Ceux de ses disques qu'on peut se procurer ont été enregistrés alors qu'elle était déjà très âgée. Avait un immense répertoire. Un grand nombre des meilleurs musiciens actuels sont ses disciples.

1. Vīṇā	Rāgā-Mālikā (Pure music/Musi- que pure)	Natā-Gaulā Ārabi Shrī-Varāli	Solo	Columbia GE 980
Id.	Id. (pt. 2)	Id. (tānam)	Id.	
2. Vīṇā	Shrī Raghuvārā by/par Tyāgarājā	Bhairavī	Id.	Columbia GE 981
Id.	Nārīmani	Khamās (javālī)	Id.	
3. Vīṇā	Brova Bāramā by/par Tyāgarājā	Bahudari	Id.	Columbia GE 982
Id.	Nijamaramamulanu	Umābharana	Id.	
4. Vīṇā	Nenarunchinaunu by/par Tyāgarājā	Mālavī	Id.	Columbia GE 983
Id.	Rāmani Samānā by/par Tyāgarājā	Karaharāpriyā	Id.	
5. Vīṇā	Varnam by/par Veṇu Gopāl Dās	Begadā	Id.	Columbia GE 240
Id.	Id. (pt. 2)	Id.	Id.	
6. Vīṇā	Padam	Mohanam		Columbia GE 405
7. Vīṇā	Mahimai Theliyā by/par Anāi-Ayyā	Shankarābharaṇam	Id.	Columbia GE 841
Id.	Kulam Tarum	Kāpī	Id.	
8. Vīṇā	Himadri Sutē by/par Shyāmā Shāstri	Kalyānī	Id.	Columbia GE 913
Id.	Nannubrova Lalitā by/par Shyāmā Shāstri	Parāj	Id.	
9. Vīṇā	Shrī Nāradaṇṇādā by/par Tyāgarājā	Kāṇṇaḍā	Id.	Columbia GE 576

VENKATASWAMI NAIDU (Dwaram)

Born in 1893. He learned the violin from his elder brother. He is now professor at the Maharaja's College of Music, Vizianagram.

His brilliant improvisations show a definite influence of Northern Indian music.

Né en 1893. Étudia le violon sous la direction de son frère aîné. Est maintenant professeur au Collège de musique du Maharaja, à Vizianagram.

Ses brillantes improvisations sont nettement marquées par l'influence de la musique de l'Inde septentrionale.

1. Violin/Violon	Tānam (Pure music/Musi- que pure)	Kalyāṇī	Mridangā	H. M. V. N 8970
Id.	Id. (pt. 2)	Id.	Id.	
2. Violin/Violon	Pallavi (Pure music/Musi- que pure)	Rāgā-Mālikā	Id.	H. M. V. N 8971
Id.	Id. (pt. 2)	Id.	Id.	

CHAPTER II VOCAL MUSIC

CHAPITRE II MUSIQUE VOCALE

ANANTALAKSHMI SATHA GOPAN

Now about 20 years of age.

Musicien. Agé d'environ vingt ans.

Title, Language, Composer Titre, idiome, auteur	Rāgi (mode) and style Rāgi (mode) et style	Accompaniment Accompagnement	
1. Sārasā suvādanā (Sanskrit) by/par Svati Tirunal	Kalyāṇī	Vln Mridangā	H. M. V. N 18308
2. Mandaradhara (Sanskrit) by/par Svati Tirunal Shankarā Shri (Sanskrit) by/par Svati Tirunal	Toḍi Hamsā-Nandi	Id. Id.	H. M. V. N 18375
3. Upacharamu (Telugu) by/par Tyāgarāja Id. (pt. 2)	Bhairavi Id.	Id. Id.	H. M. V. N 28576

BĀLĀSUBRAHMANYAM (G. N.)

Born in 1910 in Gudalur (Tanjore district). From childhood he showed great interest in music. He never studied regularly with any teacher but nevertheless secured a leading position among classical vocalists.

Né en 1910 à Gudalur (district de Tanjore). Témoigna dès l'enfance d'un grand intérêt pour la musique. Sans avoir jamais étudié de façon régulière avec un professeur, il réussit cependant à s'assurer une place importante parmi les chanteurs classiques.

1. Vāsudēvayani (Telugu) by/par Tyāgarāja Id. (pt. 2)	Kalyāṇī Id.	Vln Mridangā Id.	H. M. V. HT 123 12 in./30 cm.
2. Nalla shakunam (Tamil) by/par Vēdanāyakam Pillai Karunālayā nidhiyé (Tamil) by/par Vēdanāyakam Pillai	Shanmukhāpriyā Hindolā	Id. Id.	H. M. V. HT 124 12 in./30 cm.

Ses brillantes improvisations sont nettement marquées par l'influence de l'Inde septentrionale.

1. Violin/Violon	Tānam (Pure music/Musi- que pure)	Kalyāṇī	Mridangā
Id.	Id. (pt. 2)	Id.	Id.
2. Violin/Violon	Pallavi (Pure music/Musi- que pure)	Rāgā-Mālikā	Id.
Id.	Id. (pt. 2)	Id.	Id.

4. Jayā Jayā Gokulā Bālā (Telugu) by/par Nārāyaṇā Tīrthā Id. (pt. 2)	Bhairavī-Atanā- Kāmbhojī- Kalyāṇī-Surati. Id.	Vln Mridangā Id.	H. M. V. P 1217
5. Shrirāmā Jayārāmā (Telugu) by/par Tyāgarājā Nī Madi Sallaga (Telugu) by/par Bhūtamayyā	Yadukulā- Kāmbhojī Anandā-Bhairavī	Id. Id. Id.	H. M. V. P 1815
6. Arunā Jothī (Tamil) by/par Rāmalingā Swāmigal Kallarkum (Tamil) by/par Rāmalinga Swāmigal	Pantu-Varāli "Arulpā" (Sacred music/ Musique sacrée) Yadukulā- Kāmbhojī "Tevaram" (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1222
7. Varuhalāmo (Tamil) from/de Nandar Charitram Song drama of/Drame lyrique de Gopālākriṣh- nā Bhārati Vin Padaitha (Tamil) by/par Rāmalingā Swāmigal	Manjī (Sacred music/ Musique sacrée) Rāgā-Mālikā "Arulpā" (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1223
8. Nan Padum Pāḍu (Tamil) Id. (pt. 2)	Kāmbhojī "Arulpā" (Sacred music/ Musique sacrée) Id.	Id. Id.	H. M. V. P 1236
9. Ennariya Piravi Thanin (Tamil) Id.	Sāvēri "Arulpā" (Sacred music/ Musique sacrée) Madhyamāvati "Arulpā" (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1237
10. Vāzhayadi Vāzhayēna (Tamil) Sankanidhi Padumainidi (Tamil)	Nādānamakriyā "Arulpā" (Sacred music/ Musique sacrée) Hari-Kāmbhojī "Arulpā" (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1224

- | | | | |
|---|---|------------------------|------------------------------------|
| 3. Himā-giri tanayē
(<i>Sanskrit</i>)
by/par Muthiah
Bhagavatar
Rādhā Samēś (<i>Sanskrit</i>)
by/par Muthiah
Bhagavatar | Shuddhā-Dhanyāśī
Mishrā-Yamanā | Vln
Mridangā
Id. | H. M. V.
HT 125
12 in./30 cm |
| 4. Prēmaiyl (<i>Tamil</i>)
Manā Mohanā (<i>Tamil</i>) | (Light music/
Musique légère)
Id. | Id.
Id. | H. M. V.
N 18098 |

BANGALORE THAYI

- | | | | |
|---|-------------------------|------------------------|--------------------|
| 1. Darinī Tēlusu (<i>Telugu</i>)
by/par Tyāgarājā
Sujanā Jivanā (<i>Telugu</i>)
by/par Tyāgarājā | Shuddhā-Sāverī
Khamā | Vln
Mridangā
Id. | H. M. V.
P 5259 |
|---|-------------------------|------------------------|--------------------|

CHELLAMMAL (Shrīmatī)

- | | | | |
|--|-------------|-----------------|------------------|
| 1. Shyāmālā danḍakā
(<i>Sanskrit</i>) | Rājā-Mālikā | Vln
Mridangā | Twin
FT 16056 |
|--|-------------|-----------------|------------------|

COIMBATORE THAYI

Died thirty years ago, came from Bangalore. She had great teachers. Her songs are still remembered. She recorded a number of traditional religious songs. Unfortunately, all her records have been destroyed.

Morte il y a trente ans. Était originaire de Bangalore. Eut des professeurs éminents. Ses chansons sont encore présentes à toutes les mémoires. A enregistré un grand nombre de chants religieux traditionnels. Malheureusement ses disques ont tous été détruits.

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|---|------------------------|------------------------|--------------------|
| 1. Kshīrā Sāgarā (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Devā-Gāndhārī
Id. | Vln
Mridangā
Id. | H. M. V.
P 1208 |
| 2. Evaranī (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Nādā-Chintāmanī
Id. | Id.
Id. | H. M. V.
P 1211 |
| 3. Rāmā Banā (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Sāverī
Id. | Id.
Id. | H. M. V.
P 1214 |

1. Solluvadu (Tamil) Kandathundo Solluveer (Tamil)	Virutham (Modern/ Moderne)	Vln Mridangā Id.	H. M. V. N 18397
2. Aiyirandu (Tamil) by/par Pattinathar Vattilūm (Tamil) by/par Pattinathar	Rāgā-Mālikā Id.	Vln Id.	H. M. V. N 18165
3. Vazhi maraithirukkudu (Tamil) by/par Gopālākṛishnā Bhārati Aiyēh Metha Kadinam (Tamil) by/par Gopālākṛishnā Bhārati	Toḍi Rāgā-Mālikā	Orch. Id.	H. M. V. N 18197

GOPĀLĀKRISHNĀ IYER (T. S.)

A young musician, and disciple of Sagaram.

Jeune musicien, disciple de Sagaram.

1. Sundarēshvaruni (Telugu) by/par Tyāgarājā	Shankarābharanam	Vln Mridangā	H. M. V. N 28523
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KAMALĀ KRISHNAMURTHY

Aged about 30. Daughter of a professor of mathematics, himself a known vocalist
 Agée d'environ trente ans. Fille d'un professeur de mathématiques, lui-même
 chanteur réputé.

1. Padmanābhā Pahi (Sanskrit) by/par Svātī Tīrunal Kannan Mani Vannan (Tamil)	Hindolā Sahanā	Vln Mridangā Id.	Columbia GE 6388
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KANNAMMA (S. K.)

1. Shringarinchukoni (Telugu) Opening song of the song drama/Air du début du drame lyrique Nauka Charitram by/par Tyāgarājā Odānu Jaripé (Telugu) by/par Tyāgarājā	Surati Sārangā	Orch. Id.	H. M. V. N 28572
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11. Kāhamānadu Kodi (<i>Tamil</i>)	Bhairavi "Tevaram" (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1226
Id.	Begadā "Tevaram" (Sacred music/ Musique sacrée)	Id.	
12. Mātru Patranekku (<i>Tamil</i>) from/de Devaram-Psalms Mātrariyada (<i>Tamil</i>)	Todi (Sacred music/ Musique sacrée) Surati "Arulpa" (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1812
13. Yethanai Vidangal (<i>Tamil</i>) Appa ni Ammai ni (<i>Tamil</i>)	Nādanāmakriyā (Sacred music/ Musique sacrée) Hari-Kāmbhoji (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1818
14. Padi yundu Nidhi Yundu (<i>Tamil</i>) Angai Kodu (<i>Tamil</i>)	Todi and/et Kān- naḍā (Sacred music/ Musique sacrée) Kalyāṇī (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1844
15. Maruva Oru (<i>Tamil</i>) Yennilum Aval Yenna (<i>Tamil</i>)	Kalyāṇī "Padam" (Sacred music/ Musique sacrée) Begadā "Padam" (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 3476
16. Santathamū Vedamuḻi (<i>Tamil</i>) Andamudi Thannilo (<i>Tamil</i>)	Bhairavi (Sacred music/ Musique sacrée) Todi (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 3563

DANḌAPĀNI DESIGAR (M. M.)

A cinema actor, and singer of devotional and popular music.

Artiste de cinéma et chanteur de chants spirituels et de musique populaire.

- | | | | |
|---|---|------------------------|---------------------|
| 1. Ulagavazhvilam (<i>Tamil</i>)
by/par Pāpanāsham Shivan
Thillai Veliyile (<i>Tamil</i>)
by/par Gopālākriṣṇā
Bhārati | Atanā
Rāgā-Mālikā
(from/de Nandanar
Charitram) | Vln
Mridangā
Id. | H. M. V.
N 18332 |
| 2. Sarojanābha (<i>Sanskrit</i>)
by/par Svātī Tirunal
Vandē Sadā (<i>Sanskrit</i>)
by/par Svātī Tirunal | Chakravākam
Navarasa-Kānnaḍā | Id.
Id. | H. M. V.
N 28040 |

VIDHĀRAMĀ KRISHNAPPA

- | | | | |
|-------------------------------------|--|----------|--------------------|
| 1. Dhārmā Patni (<i>Canarese</i>) | Rāgā-Mālikā
(Kalyāṇī-
Shankarābharanam-
Kāmbhojī-Toḍī-
Sahānā-
Ānandā-Bhairavī) | Mridangā | H. M. V.
P 1527 |
|-------------------------------------|--|----------|--------------------|

KUMARĪ LAKSHMI

A young artist.

Jeune artiste.

- | | | | |
|--|--------------------------------|----------------------------------|---------------------|
| 1. Nibhajana gānā
(<i>Telugu</i>)
by/par Tyāgarājā
Vararāgalayā (<i>Telugu</i>)
by/par Tyāgarājā | Nāyaki
Chenchu-
Kāmbhojī | Vln
Mridangā
Ghatam
Id. | H. M. V.
N 28559 |
|--|--------------------------------|----------------------------------|---------------------|

KUMBAKONAM BROTHERS

Two young musicians.

Deux jeunes musiciens.

- | | | | |
|---|------------------------------|------------------------|---------------------|
| 1. Kannan Vadivai
(<i>Tamil</i>)
Innamum Tamatamen
(<i>Tamil</i>)
by/par Vēdānāyakam Pillai | Rāgā-Mālikā
Deva-Manohari | Vln
Mridangā
Id. | Columbia
GE 6375 |
| 2. Ānandā Tandavam
(<i>Tamil</i>)
Id. (pt. 2) | Ārabi
Id. | Id.
Id. | Columbia
GE 6537 |

KITTAPPÄ (S. G.)

Was mainly an actress but had a beautiful voice. She made a number of good records.

Était surtout une actrice, mais avait aussi une belle voix. A enregistré quantité de bons disques.

1. Dasarathā Rājā kumārā (<i>Telugu</i>)	(Folk song/Mé- die populaire)	Vln Mridangā Harmonium Id.	Columbia GE 959
Dévasurakulathoré (<i>Telugu</i>)			
2. Mahādevā Parashivā (<i>Tamil</i>)	Shubhā-Pantu- varāli		Columbia GE 961
Gopikā Konchum	Id.	Id.	
3. Nibhājanaganā (<i>Telugu</i>) by/par Muthiah Bhagāvatar Rāgasudhārasā (<i>Telugu</i>) by/par Tyāgarājā	Kāmbhoji Andolikā	Id. Id.	Columbia GE 962
4. Kodaiyilē Elaippatri (<i>Tamil</i>) by/par Rāmalinga Swāmīgal Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia GE 963
5. Evarani (<i>Telugu</i>) by/par Tyāgarājā	Nādā-Chintāmanī	Id. Id.	Columbia GE 978
6. Elloriyūm pola (<i>Tamil</i>) An old Dance Song/Un vieil air de danse Anroru Nal (<i>Tamil</i>)	Shuddhā-Sāvēri Virutham	Id. Id.	Columbia GE 979
7. Gītārthamu (<i>Telugu</i>) by/par Tyāgarājā	Surati	Id.	Columbia LBE 14
8. Madiyilla Murka (<i>Tamil</i>)	Kānaḍā	Id.	Columbia LBE 31
9. Ammaravamma (<i>Telugu</i>) by/par Tyāgarājā	Kalyānī	Id.	Columbia LBE 53

KRISHNĀ IYER (V. V.), Mayāvaram

Now aged about 40. Studied with Simijhi Sundaram Iyer, and later with Mahārājāpuram Vishvanāthā Iyer. He is a notable music teacher now on the staff of the Central College of Karnātaka Music, Madras.

Agé d'environ quarante ans. A travaillé avec Simijhi Sundaram Iyer et plus tard avec Mahārājāpuram Vishvanāthā Iyer. Très connu actuellement comme professeur de musique au Collège central de musique du Kanāra à Madras.

- | | | | |
|--|---|------------------------|---------------------|
| 1. Ulagavazhvilam (<i>Tamil</i>)
by/par Pāpanāsham Shivan
Thillai Veliyile (<i>Tamil</i>)
by/par Gopālākṛishṇā
Rhārati | Atanā
Rāgā-Mālikā
(from/de Nandanar
Charitram) | Vln
Mridangā
Id. | H. M. V.
N 18332 |
| 2. Sarojanābha (<i>Sanskrit</i>)
by/par Svāti Tirunal
Vandē Sadā (<i>Sanskrit</i>)
by/par Svāti Tirunal | Chakravākam
Navarasa-Kāṇṇaḍā | Id.
Id. | H. M. V.
N 28040 |

VIDHĀRAMĀ KRISHNAPPA

- | | | | |
|-------------------------------------|--|----------|--------------------|
| 1. Dharmā Patni (<i>Canarese</i>) | Rāgā-Mālikā
(Kalyani-
Shankarābharanam-
Kāmbhoji-Toḍi-
Sahānā-
Ānandā-Bhairavī) | Mridangā | H. M. V.
P 1527 |
|-------------------------------------|--|----------|--------------------|

KUMARĪ LAKSHMI

A young artist.

Jeune artiste.

- | | | | |
|--|--------------------------------|----------------------------------|---------------------|
| 1. Nībhajana gānā
(<i>Telugu</i>)
by/par Tyāgarājā
Vararāgalayā (<i>Telugu</i>)
by/par Tyāgarājā | Nāyaki
Chenchu-
Kāmbhoji | Vln
Mridangā
Ghatam
Id. | H. M. V.
N 28559 |
|--|--------------------------------|----------------------------------|---------------------|

KUMBAKONAM BROTHERS

Two young musicians.

Deux jeunes musiciens.

- | | | | |
|---|------------------------------|------------------------|---------------------|
| 1. Kannan Vadivai
(<i>Tamil</i>)
Innamum Tamatamen
(<i>Tamil</i>)
by/par Vēdānāyakam Pillai | Rāgā-Mālikā
Deva-Manohari | Vln
Mridangā
Id. | Columbia
GE 6375 |
| 2. Ānandā Tandavam
(<i>Tamil</i>)
Id. (pt. 2) | Ārabi
Id. | Id.
Id. | Columbia
GE 6537 |

LAKSHMĪ NĀRAYANĀ IYER, Tanjore

A good singer with a powerful voice.

Bon chanteur à la voix puissante.

- | | | | |
|---|------------------------------|------------------------|--------------------|
| 1. Emaniné (<i>Telugu</i>)
by/par Subbaraya Shāstri
Erā nāpai
(Varnam) (<i>Telugu</i>)
by/par Ramnād Shrinivāsā
Iyengar. | Mukhārī

Todī | Vln
Mridangā
Id. | Twin
FT 6450 |
| 2. Paraloḥā bhayā (<i>Telugu</i>)
by/par Tyāgarājā
Paramukhā melara
(<i>Telugu</i>)
by/par Tyāgarājā | Mandari

Surati | Id.

Id. | Twin
FT 6451 |
| 3. Narasimhadevarā
(<i>Kanarese</i>)
Rāmanāmā bhajāsī
(<i>Kanarese</i>) | Bihāg

Kānnaḍā | Id.

Id. | Twin
FT 6453 |
| 4. Thiruchiragiriyan
(<i>Tamil</i>)
Ettai Kandu (<i>Tamil</i>)
An old dance song/
Un vieil air de danse | Jinjhoti

Khamās | Id.

Id. | Twin
FT 6477 |
| 5. Entuku Dayāradu
(<i>Telugu</i>)
by/par Tyāgarājā | Toḍī | Id. | Twin
FT 6516 |
| 6. Karunā Samudrā (<i>Telugu</i>)
by/par Tyāgarājā
Sītāmmā (<i>Telugu</i>)
by/par Tyāgarājā | Devā-Gāndhārī

Vasantā | Id.

Id. | H. M. V.
N 8640 |

LALITĀ VENKATARĀMAN

Sings and accompanies herself on the Vīnā.

Chante et s'accompagne elle-même sur la vīnā.

- | | | | |
|---|--|------------------------|---------------------|
| 1. Harati Kai Konuma
(<i>Telugu</i>)
Krishnā momu | | Vln
Mridangā
Id. | Columbia
CA 1185 |
|---|--|------------------------|---------------------|

MANI IYER, Madurā

One of the very prominent senior vocalists, with a style of his own. Tends towards modern music.

Un des plus grands virtuoses du chant, au style tout à fait personnel. A des dispositions marquées pour la musique moderne.

1. Shri Raghukulā (<i>Telugu</i>) by/par Tyāgarājā Anurāgamu (<i>Telugu</i>) by/par Tyāgarājā	Hamsā-Nandi Sarasvatī	Vln Mridangā Id.	Columbia GE 632
2-3. Rāgam, Tānam, Pallavi (<i>Sanskrit</i>)	Kalyāṇī	Id.	Columbia GE 634 et 635
4. Ethanai vidangal (<i>Tamil</i>)	Rāgā-Mālikā	Id.	Columbia GE 636
5. Emijeyutu (<i>Telugu</i>) Niraimadi (<i>Tamil</i>) by/par Arunāgiri Nāthar	Parās (javāli) Hamsā-Nandi	Id. Id.	Columbia GE 637
6. Tāyē Ezhaipal (<i>Tamil</i>) by/par Pāpanīsham Shivan	Bhairavī	Id.	Columbia GE 694
7. Darini Telusu konti (<i>Telugu</i>) by/par Tyāgarājā	Shuddhā-Sāvēri	Id.	Columbia GE 805
8. Orajooḃu (<i>Telugu</i>) by/par Tyāgarājā Dunmārgā (<i>Telugu</i>) by/par Tyāgarājā	Kānnaḃā-Gaulā Ranjani	Id. Id.	Columbia GE 6080
9. Kanakkankodi (<i>Tamil</i>) by/par Pāpanīsham Shivan Id. (pt. 2)	Kāmbhojī Id.	Id. Id.	Columbia GE 6090
10. Parimalā Rangapatē (<i>Tamil</i>) Id. (pt. 2)	Kāmbhojī (pallavi) Id.	Id. Id.	Columbia GE 6170
11. Telisi Rāmā (<i>Telugu</i>) by/par Tyāgarājā Nāḃa Tānattamīsham (<i>Sanskrit</i>) by/par Tyāgarājā	Pūmā-Chandrikā Chātānājanā	Id. Id.	Columbia GE 6347
12. Saravanabava (<i>Telugu</i>) Id.	(Rāgā-Tānam) (Pallavi)	Id. Id.	Columbia GE 6462

MARIAPPA SWAMIGAL.

A contemporary song composer who mainly sings devotional songs.

Compositeur contemporain qui interprète surtout des chants spirituels.

1. Mamadurapuri (<i>Tamil</i>) Vadivelum (<i>Tamil</i>)	Bāgēshvari Toḍi	Vln Mridangā Id.	H. M. V. N 28066
2. Nanennum Akandai (<i>Tamil</i>) Adavareer (<i>Tamil</i>)	Karnātakā Bihāg	Id. Id.	H. M. V. N 28080

NĀGARATNAM (Bangalore)

Was a celebrated classical singer. She built the first shrine to the memory of Tyāgarājā.

Est une célèbre chanteuse classique. A érigé le premier sanctuaire à la mémoire de Tyāgarājā.

1. Nityā Kalyānī Id. (pt. 2)	Rāgā-Mālikā Id.	Vln Mridangā Id.	H. M. V. P 50
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PĀRTHASARATHY (S. V.)

Now about 25 years of age. Studied music in Annamalai University.

Agé d'environ vingt-cinq ans. A étudié la musique à l'Université d'Annamalai.

1. Mundu venuka (<i>Telugu</i>) by/par Tyāgarājā	Darbār	Vln Mridangā	Columbia GE 6305
2. Unnaiallal (<i>Tamil</i>) by/par Kotishvarā Iyer	Simhendrā- Madhyamā	Id.	Columbia GE 6326
3. Tatvamariya Tarama (<i>Tamil</i>) by/par Pāpanāsham Shivan	Ritigoulā	Id.	Columbia GE 6380
4. Neeze mana magizh (<i>Tamil</i>)	Kalyānī	Id.	Columbia GE 6517

PATTAMMAL (D. K.)

One of the outstanding vocalists of South India. She studied with several great teachers. Her voice is beautiful.

Une des principales cantatrices de l'Inde méridionale, à la voix magnifique. A étudié avec plusieurs professeurs éminents.

1. Manasā Guru Guha (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Ānandā-Bhairavi	Vln Mridangā	Columbia GE 871
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2. Inthaperamukam (<i>Tamil</i>) Ninaippathappothu (<i>Tamil</i>) by/par Védānṣyakam Pāṇi		Vln Mridangā Id.	Columbia GE 6161
3. Bhajā ré Gopalam (<i>Sanskrit</i>) by/par Śaḍāśhivā Brahmendrā Mamava Pattābhiraṁā (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Hindolā Manirangu	Id. Id.	Columbia GE 6173
4. Enta Nerchina (<i>Telugu</i>) by/par Tyāgarājā Kopametulā (<i>Telugu</i>)	Shuddhā- Dhanyāsi Id.	Id. Id.	Columbia GE 6203
5. Thoorkiya Thiruvadi (<i>Tamil</i>) Id. (pt. 2)	Shankarābharaṇam Id.	Id. Id.	Columbia GE 6212
6. Chitham Eppadiyo (<i>Tamil</i>) Innamum Dayavu (<i>Tamil</i>)	Nādanāmakriyā Ritigoulā	Id. Id.	Columbia GE 6240
7. Yaro Ivar Yaro (<i>Tamil</i>) by/par Arundchalā Kavī Id. (pt. 2)	Bhairavi Id.	Id. Id.	Columbia GE 6250
8. Eppadipadinero (<i>Tamil</i>) by/par Sudhānandī Ilāratī Id. (pt. 2)	Karnāṭakā Devā-Gāndhārī Id.	Id. Id.	Columbia GE 6297
9. Velan Varuvaram (<i>Tamil</i>) Id. (pt. 2)	Rājā-Mālikā Id.	Id. Id.	Columbia GE 6379

RĀDHĀ & JAYALAKSHMĪ

Two young sisters, pupils of G. N. Bālāsubramanyam.

Deux jeunes sœurs, élèves de G. N. Bālāsubramanyam.

1. Vināyaka (<i>Telugu</i>) by/par Veṇṇā Kuppā Rāmaneeve (<i>Telugu</i>) by/par Tyāgarājā	Haradādhvani Nirāyani	Vln Mridangā Id.	H. M. V. N 15339
2. Taramen Sūtrī (<i>Tamil</i>) by/par Pāpanāham Śhivan Id. (pt. 2)	Todi Id.	Id. Id.	H. M. V. N 15621

3. Chalamelara (<i>Telugu</i>) by/par Tyāgarājā Rāmābhirāmā (<i>Telugu</i>) by/par Tyāgarājā	Margā-Hindolā Darbār	Vln Mridangā Id.	H. M. V. N 28517
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RAJAGOPALĀ SHARMĀ (T.), Turaiyur

A well-known teacher of music. Now adviser to a recording company.

Professeur de musique réputé. Aujourd'hui conseiller d'une maison d'édition de disques.

1. Vinatāsūtā (<i>Telugu</i>) by/par Tyāgarājā	Hari-Kāmbhojī	Vln Mridangā	H. M. V. HT 105 12 in./30 cm
Pakkalanilabadi (<i>Telugu</i>) by/par Tyāgarājā	Karaharāpriyā	Id.	
2. Ālāpanā	Kāmbhojī	Id.	H. M. V. HT 106 12 in./30 cm
Evaruva (<i>Telugu</i>) by/par Tyāgarājā	Mohanam	Id.	
3. Thilai Isanai (Pallavi) (<i>Tamil</i>)	Kāmbhojī	Id.	H. M. V. HT 107 12 in./30 cm
4. Sarasamuladedenthuku (<i>Telugu</i>)	Kṛpī (javālī)	Id.	H. M. V. HT 108 12 in./30 cm
Tillānā (<i>Telugu</i>)		Id.	
5. Edutanilachite (<i>Telugu</i>) by/par Tyāgarājā	Shankarābharanam	Id.	H. M. V. HT 110 12 in./30 cm
6. Unnaipolē (<i>Tamil</i>)	Kāmbhojī	Id.	Columbia GE 6081
7. Undukuladaiva (<i>Tamil</i>) by/par Pāpanāsham Shivan	Toḍī	Id.	Columbia GE 6144
8. Velaiyarindu (<i>Tamil</i>) Id. (pt. 2)	Kalyāni Id.	Id. Id.	Columbia GE 6224
9. Maravavaram (<i>Tamil</i>) Id. (pt. 2)	Mohanam Id.	Id. Id.	Columbia GE 6262
10. Rāmābhirāmā (<i>Telugu</i>) by/par Tyāgarājā	Dhanyāsī	Id.	Columbia GE 6316
11. Sabhāpatikku (<i>Tamil</i>) by/par Gopālākriṣṇā 'Bhārati	Abhogi	Id.	Columbia GE 6317

12. Thiruvadi Nambi	Kedāra-Gaulā	Vln Mridangā	Columbia GE 6369
Id. (pt. 2)	Id.	Id.	

RAJA IYENGAR (B. S.)

Now about 45 years of age. Lives in Bangalore. He studied music in Mysore and sings in the Mysorian style.

Âgé de quarante-cinq ans. Vit à Bangalore. Chante dans le style propre à Mysore, où il a étudié la musique.

1. Kāṣṭhā Sāgarā Sayana (Telugu) by/par Tyāgarājā Id. (pt. 2)	Devā-Gandhārī Id.	Vln Mridangā Harmonium Id.	Columbia CA 530
2. Jagadoddharanā (Kannare) by/par Purandarā Dā Id. (pt. 2)		Id. Id.	Columbia CA 531
3. Nāgamomu gāṇēlēmī (Telugu) by/par Tyāgarājā Hārī bhajānamē	Abēri Sāmā	Id. Id.	Columbia CA 557
4. Brochevarevarura (Telugu) Id. (pt. 2)		Id. Id.	Columbia CA 715
5. Kandu Kandu (Kannare) Id. (pt. 2)		Id. Id.	Columbia CA 757
6. Koniyaḍa Tarama Nimāhimā (Telugu) by/par Dakṣhiṇā Shastri Rāma ninnē (Telugu) by/par Tyāgarājā	Vakulābharanam Hussēni	Id. Id.	Columbia CA 953
7. He Gopālā (Sanskrit) from 'de Krishnā Karmāmritā	Rāṣṭī-Mālīkī	Id.	Columbia CA 1050
8. Atharītharū (Tamil) Harimathava (Tamil)		Id. Id.	Columbia CA 1163
9. Durṅā Devī (Kannare) by/par Muthiah Bhagavata Nāṣṭyānā thē Nāṣṭyā (Kannare)	Navarāsa Kinnarī	Id. Id.	Columbia CA 1214

10. Palukavade mira (Telugu) by/par Vasudēścharyā Parakalanaiya (Telugu) by/par Vasudēścharyā	Devā-Manohari r Sama	Vln Mridangā Harmonium Id.	Columbia CA 1273
11. Shrimadadi Tyāgarājā (Sanskrit) by/par Vasudēścharyā Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia CA 1444
12. Nanu Brochuta (Telugu) Shrī Chamundēśhvarī (Telugu)		Id. Id.	Columbia GE 6256

RAJAM PUSHPAVANAM

Daughter of a celebrated singer. She now rarely performs in public.

Fille d'un chanteur célèbre. Ne chante plus que rarement en public.

1. 'Toli Janma (Telugu) by/par Tyāgarājā Manasa Sanchārā rē (Sanskrit) by/par Sadāśhivā Brahmendā	Bilshari Sara	Vln Mridangā Id.	Columbia GE 802
2. Akshayā Lingā (Sanskrit) by/par Muthuswāmī Dikshitar Id. (pt. 2)	Shankarābharanam Id.	Id. Id.	Columbia GE 818
3. Kaivaldalagathu (Tamil) Id. (pt. 2)	Hamsadhvani Id.	Id. Id.	Columbia GE 6434

RAMANARAYANĀ IYER (S.), Kalakad

Now about 35 years of age. Has recently gained recognition as a classical singer.

Agé d'environ trente-cinq ans. Est récemment arrivé à la renommée comme chanteur classique.

1. Ganamuda Panam (Tamil) by/par Kotishvarā Iyer	Jyoti-Svarūpini .	Vln Mridangā	H. M. V. N 18297
2. Nādanusandana (Tamil) by/par Kotishvarā Iyer Id. (pt. 2)	Vāgadhisshvarī Id.	Id. Id.	H. M. V. N 18341

RAMANUJA IYENGAR, Ariyakudi

Born in 1890. He is a disciple of Ramnad Shrinivasa Iyengar and has for three decades been the leading exponent of South Indian vocal music. He was given the title of "Sangita Kalanidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1939. He is the best representative of the traditional style of South Indian Music.

Né en 1890. Disciple de Ramnad Shrinivasa Iyengar, est depuis une trentaine d'années le chanteur de plus réputé de l'Inde méridionale. A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangita Kalanidhi » (Tabernacle de l'art du chant). Le meilleur représentant du style traditionnel de l'Inde méridionale.

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|--|---|------------------------|-------------------|
| 1. Evari Mata (<i>Telugu</i>)
by/par Tyagaraja
Id. (pt. 2) | Kambhoji
Id. | Vln
Mridangi
Id. | Columbia
A 106 |
| 2. Hakalalla (<i>Telugu</i>)
by/par Tyagaraja
Anupama-gunam budhi
(<i>Telugu</i>)
by/par Tyagaraja | Madhyamadi
Atana | Id.
Id. | Columbia
A 114 |
| 3. Rama Ninne (<i>Telugu</i>)
by/par Tyagaraja
Rama Neeveda (<i>Telugu</i>)
by/par Tyagaraja | Husseni
Karaharapriya | Id.
Id. | Columbia
A 116 |
| 4. Avananti Oranuvum
(<i>Tamil</i>)
by/par Thyumanavar
Id. (pt. 2) | Hamir and/et
Sahini
Dhanyasi and/et
Sivéri | Vln
Id. | Columbia
A 119 |
| 5. Parama Pavana Rama
(<i>Telugu</i>)
by/par Ramnad Shrinivasa
Iyengar
Kumaravaniki (<i>Telugu</i>)
by/par Ramnad Shrinivasa
Iyengar | Purvi-Kalyani
Khamas (javali) | Vln
Mridangi
Id. | Columbia
A 124 |
| 6. Vaishnava Janatha
(<i>Hindi</i>)
Id. (pt. 2) | Sindhu-Bhairavi
(N.I.I.N.)
Raga-Alapana
(N.I.I.N.) | Id.
Id. | Columbia
A 126 |
| 7. Dinamani Vamshi
(<i>Telugu</i>)
by/par Tyagaraja
Haritaram (<i>Telugu</i>)
by/par Tyagaraja | Hari-Kambhoji
Mukhari | Id.
Id. | Columbia
A 128 |

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|---|---|------------------------|----------------------------------|
| 8. Ninnu Jusi (<i>Telugu</i>)
by/par Patnam
Subrahmanya Iyer
Nee Padamulē gatiyanē
(<i>Telugu</i>)
by/par Patnam
Subrahmanya Iyer | Sourashtrā

Navarasī-Kānnaḍā | Vln
Mridangā
Id. | Columbia
A 129 |
| 9. Nee Kelana (<i>Telugu</i>)
by/par Ramnād
Shrīnivāsā Iyengar
Samajavaradā (<i>Telugu</i>)
by/par Ramnād Shrīnivāsā
Iyengar | Devā-Manohari

Shuddhā-Sāvērī | Id.
Id. | Columbia
A 130 |
| 10. Vizha (<i>Tamil</i>)
Id. (pt. 2) | Kalyāṇī
Kāpī and/et
Sindhu-Bhairavī | Id.
Id. | Columbia
A 101 |
| 11. Yenraiku Sivakrupai
(<i>Tamil</i>)
by/par Nilkanthā Shivan
Yethanai Sonnalum
(<i>Tamil</i>)
Old dance song/Vieil air
de danse | Mukhārī

Sāvērī | Id.
Id. | Columbia
A 102 |
| 12. Rattinamē (<i>Tamil</i>)
Song of the spinning
wheel/Chant du rouet
Nandā ki lāla (<i>Hindī</i>) | Kāpī

Pīlū | Id.
Id. | Columbia
A 107 |
| 13. Kārtikēyā (<i>Tamil</i>)
by/par Pāpanāsham
Shivan | Toḍī | Id. | Columbia
A 109 |
| 14. Paridanamichitē (<i>Telugu</i>)
by/par Tyāgarājā | Bilahari | Id. | Columbia
A 120 |
| 15. Kamalāmbāmbhajā ré
(<i>Sanskrit</i>)
by/par Dikshitar
Etu Namminā (<i>Telugu</i>)
by/par Patnam
Subrahmanya Iyer | Kalyāṇī

Sāvērī | Id.
Id. | Columbia
A 122 |
| 16. Enta Bhaghyama
(<i>Telugu</i>)
by/par Tyāgarājā
Sadbhakthiyu galā
(<i>Telugu</i>)
by/par Tyāgarājā | Sārangā

Ānandā-Bhairavī | Id.
Id. | Columbia
ES 5
12 in./30 cm |

17. Thalavu Kattum (Tamil)	Rāgā-Ālāpanā (Several/Plusieurs rāgās)	Vln Mridangā	Columbia ES 3 12 in./30 cm
Id. (pt. 2)	Id.	Id.	

SARASWATĪ BĀI (C.)

Mainly known for her musical discourses on religious themes (Hari-Kathā). She sings in many languages and knows Northern Indian music also. She is now very old. Her records were made twenty years ago when her voice was considered very beautiful.

Très âgée maintenant, connue surtout pour ses développements musicaux sur des thèmes religieux (Hari-Kathā). Elle chante en plusieurs langues et connaît également la musique de l'Inde septentrionale. Ses disques ont été enregistrés il y a vingt ans, alors que sa voix était considérée comme très belle.

1. Enna Ganu Rāmā (Telugu) by/par Bhadrāchalā Rāmā Dās	Pantu-Varālī	Vln Mridangā	Columbia ES 4 12 in./30 cm
Mariveradikku (Telugu) by/par Patnam Subrahmanya Iyer	Shanmukhāpriyā	Id.	

SATHAKOPAN (V. V.)

B.A. of Madras University. He has recently been recognized as a competent classical musician.

Licencié ès lettres de l'Université de Madras. A récemment conquis un rang honorable parmi les musiciens classiques.

1. Kanavenum (Tamil) by/par Arunāchalā Kavi	Suratī	Vln Mridangā	Columbia GE 6039
Shrī Vēnugopālā (Tamil) by/par Kotishvarā Iyer	Darbār	Id.	
2. Rāmā bhajanai (Tamil)	Rāgā-Mālikā	Id.	Columbia GE 6125
3. Entavedukontu (Telugu) by/par Tyāgarājā	Sarasvatī- Manoharī	Id.	Columbia GE 6287
4. Adaram Nee (Tamil) Id. (pt. 2)	Karaharāpriyā Id.	Id. Id.	Columbia GE 6301
5. Kannan Mugam (Tamil) Anirai Meykka (Tamil)	Khamās Pasuram (Psalin/Psaume)	Id. Id.	Columbia GE 6340

6. Nādamādi (<i>Tamil</i>) Old dance verses/Vicilles strophes de danse Id. (pt. 2)	Kāmbhoji Id.	Vln Mridangā Id.	Columbia GL 6381
7. Anantā nāma (<i>Tamil</i>) Manamē Nec		Id. Id.	Columbia CA 1236

SHANMUKHĀ VADIVOO (Tiruchendur)

Was a very celebrated singer with a most beautiful voice. She recorded a number of traditional religious Tamil songs.

Chanteuse très célèbre douée d'une fort belle voix. A enregistré une quantité de chants religieux traditionnels en tamil.

1. Yengu Mayamana (<i>Tamil</i>)	Kāmbhoji "Rangandhi padam" Mridangā (Sacred music/ Musique sacrée)	Vln Mridangā Id.	H. M. V. P 1240
Shrī Minakshi (<i>Tamil</i>)	Begadā "Minakshi padam" (Sacred music/ Musique sacrée)	Id.	
2. Pannenukana (<i>Tamil</i>) by/par Thāyumānvar	Bhairavī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1243
Kodayilē (<i>Tamil</i>)	Yadukulī- Kāmbhoji "Arulpā" (Sacred music/ Musique sacrée)	Id.	
3. Viritha Senjadayada (<i>Tamil</i>)	Nādā-nāmā-kriyā "Natarājā padam" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1244
Yella Ulagamu (<i>Tamil</i>)	Nīlīmbari "Tevaram" (Sacred music/ Musique sacrée)	Id.	
4. Paramethu vinai Seyyum (<i>Tamil</i>)	Nādā-nāmā-kriyā "Arulpā" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1803
Manamana Oru Siruvan (<i>Tamil</i>)	Begadā "Arulpā" (Sacred music/ Musique sacrée)	Id.	

5. Un Adiyai (Tamil)	Shrī-rāgā "Natarājā padam" (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1804
Innamum Sollavo (Tamil)	Vasantī "Natarājā padam" (Sacred music/ Musique sacrée)	Id.	
6. Thondi Sariya (Tamil)	Ānandā-Bhairavī	Id.	H. M. V. P 4085
Id. (pt. 2)	Id.	Id.	
7. Sollanadirchatrum (Tamil)	(Sacred music/ Musique sacrée)	Id.	H. M. V. P 5949
by/par Thāyumānvar Namevu huyilalum (Tamil)	Mohanam (Sacred music/ Musique sacrée)	Id.	
by/par Arunāgiri Nāthar			

SHANMUKHĀ VADIVOO (Viṇā)

Is the mother of Subbulakshmī and a singer of repute.

Chanteuse réputée. Mère de Subbulakshmi.

1. Shivā Dikshā (Telugu)	Kurañji	Viṇā	Twin FT 489
Pure music/Musique pure (Viṇā solo)	Kāpī (tānam)	Id.	

SHRĪNIVĀSĀ IYER. Semmangudi

One of the leading senior vocalists. Born in 1908. Is a pupil of Mahārājāpuram Vihvanāthā Iyer. His style is delicate and powerful. He was given the title of "Sangītā Kalānidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1945. He is now Principal of the Shrī Svātī Tīrunal Music Academy at Trivandrum.

Un des plus grands virtuoses du chant. Né en 1908. Élève de Mahārājāpuram Vihvanāthā Iyer. Son style est délicat et vigoureux. A reçu en 1945 de l'Académie de musique de Madras le titre de « Sangītā Kalānidhi » (Tabernacle de l'art du chant). Est maintenant principal de l'Académie de musique Shrī Svātī Tīrunal à Trivandrum.

1. Thsāla Kalla (Telugu)	Ārabi	Vln	Columbia
by/par Tyāgarājā		Mridangā	A 131
Id. (pt. 2)	Id.	Id.	
2. Etāvunarā (Telugu)	Kalyāñī	Id.	Columbia
by/par Tyāgarājā			VE 62
Id. (pt. 2)	Id.	Id.	

3	Pattaviduvaradu (Telugu) by/par Tyagarajā	Manjarī	Vln Mridangā	Twin H 6986
4	Marivēre dikkū (Telugu) by/par Patnam Subrahmanya Iyer	Shatmukhāpriya	Id	Twin FF 6939
5	Navasiddhi (Tamil) by/par Nilkantā Shivan	Karaharāpriyā	Id	H M V N 8077
6	Vaddanmnē (Javali) (Telugu)	Kapī	Id	H M V N 8080
7	Intaparakā (Javali) (Telugu) Marubārī (Javali) (Telugu)	Nadā namā kriyā Khamas	Id Id	H M V N 8099
8	Shrikantā (Telugu) by/par Tyāgarajā Mānasā sanchara re (Sanskrit) by/par Sadāshivā Brahmendrā	Bhavapriya Samā	Id Id	Twin FF 6781
9	Smara jānakā (Sanskrit) by/par Svati Tirunal Nahī re Nahī Shanka (Sanskrit) by/par Sadashivā Brahmendrā	Bihag Mohanam	Id Id	H M V P 12502

SUBBULAKSHMĪ (M S)

A very gifted singer and cinema actress Her voice is beautiful Her songs in Hindi and Tamil are popular throughout India

Actrice de cinéma et chanteuse très douée Sa voix est fort belle et ses chants, en hindi et en tamil sont populaires dans toute l'Inde

1	Endan Idathu Tholl (Tamil) Engun nīrai nādābrahman (Tamil)	(Film song/Chan son de film) Id	Orch Id	H M V N 18096
2	Nee Irangayēnil (Tamil) by/par Papanasham Shivan Vandina muralum (Tamil)	Atānā Todi (karnāṭakā)	Vln Mridangā Id	H M V N 18100
3	Ma dayā (Tamil) by/par Pāpanāsham Shivan Id (pt 2)	Vasantā Id	Id Id	H M V N 18208

4	Kannéduthagilum (<i>Tamil</i>) by/par Sudhānandā Bhārati Id. (pt. 2)	Simhendrā- Madhyamā.	Vln Mṛidangā	H. M. V. N 18218
5.	Kalai Thooki (<i>Tamil</i>) Id. (pt. 2)	Yadukulā- Kāmbhojī Id.	Id. Id.	H. M. V. N 18234
6.	Yaro Ivar yaro (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Bhairavī Id.	Id. Id.	H. M. V. N 18270
7.	Vandadum solai (<i>Tamil</i>) Id. (pt. 2)	Hari-Kāmbhojī Id.	Tānpūrā Vln Tablā Id.	H. M. V. N 18300
8.	Arul Purivai (<i>Tamil</i>) by/par Sudhānandā Bhārati Jankarashruti (<i>Tamil</i>) by/par Sudhānandā Bhārati	Hamsādhvani Pūrvi-Kalyāṇī	Vln Mṛidangā Id.	H. M. V. N 18364
9.	Ennaganu Rāmā Bhajanā (<i>Telugu</i>) by/par Bhadrāchalā Rāmā Das Id. (pt. 2)	Pantu-Varālī Id.	Id. Id.	H. M. V. N 18680
10.	Saraguṇa Pālampa (<i>Telugu</i>) by/par Ramnād Shrīnivāsā Iyengar Id. (pt. 2)	Kédārā-Gaulā Id.	Id. Id.	H. M. V. N 18685
11.	Yamarinda (<i>Tamil</i>) by/par Subrahmanya Bhārati (A poem on the beauty of the Tamil language/ Poème sur la beauté de la langue tamil) Senthamizh Nadu (<i>Tamil</i>) by/par Subrahmanya Bhārati	Virutham (A Tamil patriotic song/Chant patrio- tique tamil)	Id. Id.	H. M. V. N 28050
12.	Brochévaru (<i>Telugu</i>) by/par Vasudévāchāryā Id. (pt. 2) by/par Bhārati	Khamās Id.	Id. Id.	H. M. V. N 28557

13	Pannedum Nalai (Tamil)	(Film song/Chan- son de film)	Orch	H M V HT 116 12 in /30 cm
	Manam kulira " (Tamil)	(Film song/Chan- son de film)	Id	
14	Jagadāmbā (Sanskrit) by/par Shyāmā Shāstri Id (pt 2)	Ānandā-Bhairavī (ālāpā) Id (Song/Chanson)	Vln Mridangā Id	Broadcast GM 2503/04

SUBRAHMANYA IYER, Musiri

Born in 1899 Disciple of Vidvan Sabhesā Iyer He is a very celebrated vocalist He is now Principal of the Central College of Karnātakā Music in Madras He was given the title of 'Sangitā Kalānidhī' (Receptacle of the Art of Music) by the Madras Music Academy in 1939 He is known for the emotional quality of his singing

Très célèbre chanteur Né en 1899 Disciple de Vidvan Sabhesā Iyer Est actuellement principal du Collège central de musique du Kanara à Madras A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangitā Kalānidhī » (Tabernacle de l'art de la musique) Est connu pour l'émouvante expression qu'il donne à son chant

1	Nagumomu (Telugu) by/par Tyāgarājā Id (pt. 2)	Aberī Id	Vln Mridangā Id	Columbia LBE 30
2	Viritta Senjatayāḍa (Tamil) Id (pt 2)	Ānandā-Bhairavī and/et Bilahari Shanmukhāpriyā and/et Mohanā	Id Id	Columbia LBE 37
3	Thiruvadī charanam (Tamil) by/par Gopālākṛishnā Bhārati Id (pt 2)	Kāmbhojī Id	Id Id	Columbia LBE 57
4	Ambanannu brova (Telugu) by/par Shyāmā Shāstri Id (pt 2)	Toḍī Id	Id Id	Columbia LBE 63
5	Enraiku Shivaṅrupai (Tamil) by/par Nilkāntā Shivan Theyilai Thottathalē (Tamil) by/par Subrahmanya Bharatī	Mukhārī Id (National song/ Chant national)	Id Id	Columbia LBE 65

6. Ehaparamtharum perumai (<i>Tamil</i>) Id. (pt. 2)	Khamāj Id.	Vln Mridangā Id.	Columbia LBE 76
7. Pāhi Rāmā (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Yadukulā- Kāmbhojī Id.	Id. Id.	Columbia LBE 83
8. Nirajākshi (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Hindolā	Id.	Columbia
9. Thāyē Yashodā (<i>Tamil</i>) Id. (pt. 2)	Todī (karnāṭaka) Id.	Id. Id.	Columbia LBE 102

SUBRAHMANYAM (A. G.), Sattur

Comes from the extreme South. He studied Music in Annamalai University. He has a good voice and is considered a promising vocalist of the younger generation.

Originaire de l'extrême sud. A étudié la musique à l'Université d'Annamalai. Sa voix est bonne, et il est considéré comme un des chanteurs d'avenir de la jeune génération.

1. Dayai Puriyā (<i>Tamil</i>) Id. (pt. 2)	Malayā-Marutam Id.	Vln Mridangā Id.	H. M. V. N 18320
2. Innamum (<i>Tamil</i>) by/par Gopālākriṣṇṇā Bhārati Id. (pt. 2)	Kiravāṇī Id.	Id. Id.	H. M. V. N 18365
3. Rāmaninnu (<i>Telugu</i>) Id. (pt. 2)	Mohanam Id.	Id. Id.	H. M. V. N 18815
4. Yamunā Viharā (<i>Tamil</i>) Nirajadalanayanā (<i>Sanskrit</i>)	Bhūmpalās Tilangā	Id. Id.	H. M. V. N 28055
5. Ādinātheppadiyo (<i>Tamil</i>) by/par Muthu Thandavar Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	H. M. V. N 28020

SUBRAHMANYA PILLAI, Chittoor

A well-known classical singer, specialized in difficult rhythms and rare rāgās (modes). He is now Principal of the Music College of Annamalai University. Chanteur classique réputé, spécialisé dans les rythmes difficiles et les modes ou rāgās peu usités. Est actuellement principal du Collège de musique de l'Université d'Annamalai.

1. Sāmajavara gamana (<i>Telugu</i>) by/par Tyāgarājā Id (pt. 2)	Hindolā Id.	Vln Mridangā Id.	Columbia LBE 86
2. Hari Nenendu (<i>Telugu</i>) by/par Tyāgarājā Id (pt. 2)	Karnātakā-Bihāg Id.	Id. Id.	Columbia LBE 88
3. Mavallakathamma (<i>Telugu</i>) Kulamulona (<i>Telugu</i>)		Id. Id.	Columbia GE 6103
4. Ranidi (<i>Telugu</i>) by/par Tyāgarājā Id (pt. 2)	Manirangu Id	Id. Id.	Columbia GE 6115
5. Unaicharanā (<i>Tamil</i>) Harā Harā (<i>Tamil</i>)		Id. Id	Columbia GE 6124
6. Nandā Nandanā (<i>Tamil</i>) Nandagehuni (<i>Tamil</i>)		Id. Id.	Columbia GE 6162
7. Yē Ramuni (<i>Telugu</i>) by/par Tyāgarājā Id (pt. 2)	Vakulābharanā Id.	Id. Id.	Columbia GE 6289

TYĀGARĀJĀ BHAGAVATAR (M. K.)

1. Rādhē unakku (<i>Tamil</i>) Gnanakan Onru (<i>Tamil</i>)	(Film song/Chan- son de film) Id.	Orch. Id.	Columbia GA 1126
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VAIDHYANĀTHĀ BHAVAGATHAR (Chembār)

A popular singer with a powerful voice and remarkable rhythm.

Chanteur populaire doué d'une voix puissante et qui a le don du rythme

1. Orumayodu (<i>Tamil</i>) Id. (pt. 2)	Rāgā-Mālīkā Id.	Vln Mridangā Id.	Columbia LBE 29
2. Raghuvarānannu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Pantu-Varāli Id.	Id. Id.	Columbia LBE 40
3. Shri Rāmā mantram (<i>Sanskrit</i>) Id (pt. 2)		Id. Id.	Columbia LBE 59

4. Nammi Vachina (Telugu) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.	Vln Mridangā Id.	Columbia LBE 100
5. Shri Mahāgaṇa patiavatu (Sanskrit) by/par Dikshitar Shri Bālāsūbrahmānya (Sanskrit) by/par Dikshitar	Gaulā Bilahari	Id. Id.	Columbia LBE 101
6. Arum Ponnē (Tamil) Id. (pt. 2)		Id. Id.	Columbia LBE 103
7. Un Perumaiyai (Tamil). by/par Lalitā Dās Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	Columbia GE 6249
8. Pavanā guru (Sanskrit) Varijadalā (Sanskrit)	Hamsā-Nandi Id.	Id. Id.	Columbia GE 6280
9. Evariki Telusunu (Telugu) by/par Tyāgarājā Id. (pt. 2)	Dhanyasī Id.	Id. Id.	Columbia GE 6300
10. Sayamkālē (Sanskrit) verse from/stance de Krishnā Karmāmritā Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia GE 6337
11. Ennil kanintha (Tamil) Id. (pt. 2)	Shankarābharaṇam Id.	Id. Id.	Columbia GE 6372

VAIKAM SARASWATI

She is a young singer gifted with a powerful voice.

Jeune femme, douée d'une voix puissante.

1. Alamkaram Podumadi (Tamil) Unaiyē kadalithen (Tamil)	Karaharāpriyā Rāgā-Mālikā	Vln Mridangā Id.	Columbia GE 6230
2. Yavivamarivayodi (Tamil) Id. (pt. 2)	Shanmukhāpriyā Id.	Id. Id.	Columbia GE 6391

3. Kuzhaludum kannan	Shrī-Ranjani	Vln Mridangā	Columbia GE 6492
Id (pt. 2)	Id	Id	

VANAJĀKSHĪ (Shrīmatī)

1. Kottai Mélé (A typical Tamil folk-song/ Mélodie populaire typique en tamul)	Husseni	Mridangā	H M V. P 1197
Niko dutta Pacchulél (Tamil)	Jhinjoti	Id	

VASANTĀKOKILAM (N C)

A talented singer and cinema actress She mainly sings in Tamil.

Chanteuse et actrice de cinéma tres douee Chante surtout en tamul.

1 Enakku Nirupadam (Tamil)	Rāgā-Mālikā	Vln Mridangā	H M. V. N 18061
by/par Arunāchalā Kavi			
Id (pt. 2)	Id	Id	
2 Kili Kanni (Tamil) (An ancient Tamil song/ Chant ancien tamul)		Id	H. M. V. N 18064
Thillai Sthalam (Tamil)	Samā	Id.	
3. Iniyagulum (Tamil)	Mohanā-Kalyāni	Id	H. M. V. N 18094
Kadahl amizhndiduvom (Tamil)	Manirangu	Id.	
4 Inda varam (Tamil) by/par Sudhānandā Bhārati	Karharāpriyā	Vln Mridangā Ghatam	H. M. V. N 18207
Udayā Sūndarī (Tamil)	Recitation/ Récitation	Id	
5. Asaikonden Vandé (Tamil)		Vln Mridangā	H M. V. N 18217
by/par S. Bharati			
Kuzhalosai (Tamil)		Id	
6. Anandā natanam (Sanskrit)	Kāmbhojī	Id.	H. M. V. N 18219
by/par Pāpanāsham			
Shivan			
Id (pt. 2)	Id	Id.	
7 Tandaiṭhai (Tamil) by/par Ponniah Pillai	Shanmukhāpriyā	Id.	H. M. V. N 18239
Id. (pt. 2)	Id	Id	

8. Varuvano Vanakkuyilē (<i>Tamil</i>) by/par Sudhānandā Bhārati Nithiraiyil (<i>Tamil</i>) (Old dance tune/Vieille mélodie de danse)		Vln Mridangā	H. M. V. N 18249
9. Pā malai (<i>Tamil</i>) by/par Pūpanāsham Shivan Thittikkum Chentamizhai (<i>Tamil</i>) by/par Sudhānandā Bhārati	Hari-Kāmbhojī Virutham	Id. Id.	H. M. V. N 18259
10. Mayē twam (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar Sarasī dalā nayanā (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Tarangini Id.	Id. Id.	H. M. V. N 18279
11. Andhanal (<i>Tamil</i>) Yarovandennai (<i>Tamil</i>)	Hamsā-Nandi Aṭanā	Id. Id.	H. M. V. N 18280
12. Antharangamellam (<i>Tamil</i>) Id. (pt. 2)	Vachaspati Id.	Id. Id.	H. M. V. N 18299
13. Enpallikondeeraiah (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Mohanam and/et Kāpī Id.	Id. Id.	H. M. V. N 18349
14. Shivé Pahimam (<i>Sanskrit</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	H. M. V. N 13552
15. Needayā Rādho (<i>Telugu</i>) by/par Tyāgarājā Elavata ramu (<i>Telugu</i>) by/par Tyāgarājā	Vasantā-Bhairavi Mukhāri	Id. Id.	H. M. V. N 18316
16. Kaddanavariki (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Toḍī Id.	Id. Id.	H. M. V. N 18817
17. Pithan entalum (<i>Tamil</i>) by/par Bhaskaran Id. (pt. 2)	Bhāmpalās Id.	Tānpūrā Vln Id.	H. M. V. N 28022

18. Alli Malarudadamma (Tamil) by/par Sudhānandī Bhārati Mangaiye nee (Tamil) by/par Kavi Kunjara Bhārati	Hussēni Vasantā	Tānpūrā Vln Id.	H. M. V. N 28042
19 Sundari nannindarulo (Telugu) by/par Tyāgarājā Id. (pt. 2)	Bēgadā Id.	Vln Mridangā Id.	H. M. V. N 28575

VASANTĀ KUMARI (M. L.)

Now about 24 years of age. Isthe daughter of a professional female singer. She studied with G. N. Bālāsūbrahmānya.

Agée d'environ vingt-quatre ans Fille d'une chanteuse de profession A travaillé avec G. N. Bālāsūbrahmānya

1. Sarasyanabhā (Sanskrit) by/par Svātī Tirunāl	Toṭī	Vln Mridangā	Columbia GE 6313
2. Évara madukudura (Telugu) by/par Tyāgarājā Id. (pt 2)	Kalyānī Id.	Id. Id.	Columbia GE 6394

VENKATARAMĀ IYER, Kunnakudi

1. 'Anda Ramasaundaryam (Tamil) by/par Arunachala Kavi Kanden Kanden (Tamil) by/par Arunāchalā Kavi	Kedārā-Gaulā Bāgēshvari	Vln Mridangā Id.	H. M. V. N 18301
2. Vēlanē (Tamil) by/par Kotishvarā Iyer Id. (pt. 2)	Shubhā- Pantu-Varālī Id.	Id. Id.	H. M. V. N 18360
3. Gayatī Vanamālī (Sanskrit) by/par Sadāshivā Brahmendrā Jaganmohanā (Sanskrit)		Id. Id.	H. M. V. N 18740

VISHVANĀTHA IYER, Mahārājāpuram

Born in 1896 He is a disciple of Umayalpuram Swāmīnāthā Iyer. Noted for his rāgā-ālāpanā, he was given the title of "Sangitā Kalānidhi" (Receptacle of the Art of Music) by the Madras Music Academy in 1939.

Né en 1896. Disciple d'Umayalpuram Swāmīnāthā Iyer. Est renommé pour

son rāgā ālāpanā A reçut en 1939 le titre de « Sang tā kalānidhi » (Taberna le de l'art de la musique) de l'Académie de musique de Madras

1	Puzhuvai Pirakkinum (Verse/Stance) (Tamil Devotional song/ Chant religieux tamil) (Id pt 2)	Rāgā Mālikā Id	Vīṇ Vīṇāṅgā Id	H M V N 18287
2	Nittiraiyil (Tamil) by/par Ghanam Kṛṣṇā Iyer (An old dance poem/ Vieille strophe de danse) Parengum (Tamil) by/par Ghanam Kṛṣṇā Iyer	Pantu Varāṇī kalāṇī	Id Id	H M V N 18358
3	Sundarī (Telugu) by/par Tyāgarājā Id (pt. 2)	kalāṇī Id	Id Id	H M V N 18631
4	Mohanaṛāmā (Telugu) by/par Tyāgarājā Id (pt 2)	Moh nam Id	Id Id	H M V N 18813
5	Undedī Rāmudu (Telugu) by/par Tyāgarājā Sītāmmā (Telugu) by/par Tyāgarājā	Harī Kāmbhojī Vasantā	Id Id	H M V N 18838

V GOVINDASAMI NAICKAR A KANNAN, S V S NARAYANAN
T S VILĀDI IYER S BĀLACHANDRAN

1	Layāchitram	Panikramā Tālam	Columbia GE 6196
	Id (pt 2)	Id.	

CHAPTER III THE MAIN SONG COMPOSERS OF SOUTH INDIA

CHAPITRE III LES PRINCIPAUX COMPOSITEURS DE L'INDE MÉRIDIONALE

Songs were composed in South India before the dawn of history. The earliest Tamil poems and songs that have been preserved date from many centuries before the Christian era. For a period, South India seems to have been under the sway of Sanskrit culture, and, although the contribution of this culture is great, it is not easily distinguishable from that of the rest of India.

From the 15th century onwards, there appears to have been a revival of Telugu and Tamil song. This development culminated in the 18th century with the three great song composers of South India: Tyāgarāja, Shyāma Shāstri and Muthuswāmi Dikshitar.

Dans l'Inde méridionale, des chants ont été composés avant les débuts de l'époque historique. Les plus anciens poèmes et chants en tamoul qui ont été conservés remontent à plusieurs siècles avant l'ère chrétienne. Pendant un certain temps, l'Inde méridionale semble avoir été sous l'influence de la culture sanscrite, et sa part dans la production commune — bien qu'importante — n'est pas facile à distinguer de celle du reste de l'Inde.

A partir du ^{xv}e siècle, il semble qu'il y ait eu une renaissance de l'art télougou et tamoul du chant. Elle a atteint son apogée au ^{xviii}e siècle avec les trois grands compositeurs de l'Inde méridionale : Tyāgarāja, Shyāma Shāstri et Muthuswāmi Dikshitar.

THE SONGS OF ANAI-AYYA LES CHANTS D'ANAI-AYYA

Anāi and Ayyā (circa 1800) were two brothers who composed jointly. They came from the village of Vayadharī near Tanjore and wrote in Telugu and Tamil. They were the teachers of the celebrated Vaidyanāthā Iyer.

Anāi et Ayyā, qui vivaient vers 1800, étaient deux frères qui composaient ensemble. Originaires du village de Vayadharī, près de Tanjore, ils écrivaient en télougou et en tamoul. Furent les professeurs du célèbre Vaidyanāthā Iyer.

	Sung or played by Chanté ou joué par	Accompaniment Accompagnement	
1 Intaparaka (Rāgā Nandanāmakriyā)	Shrinivāsa Iyer, Semmangudi	Vin Mridangā	H M V. N 8099

2. Mahimaiteliyā (Rāgā Shankarā-bharanā)	Veenai Dhanam (Vīnā)	Solo	Columbia GE 841
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THE SONGS OF ARUNĀCHALĀ KAVI LES CHANTS D'ARUNĀCHALĀ KAVI

Arunāchalā Kavirayar (1711-1778) was a Tamil poet. He is famous for his music drama "Rāmā nāṭakā". He did not compose the music of his songs.

Arunāchalā Kavirayar (1711-1778) était un poète tamil. Célèbre pour son drame musical *Rāmā Nāṭakā*. Ne composait pas lui-même la musique de ses chants.

1. Anda Rāmasoundaryam (Rāgā Kēdārā)	Vēnkatarāmā Iyer, Kunnakudi	Vln Mridaṅgā	H. M. V. N 18301
2. Enakku nirupadam (Rāgā Mālīkā)	Vasantākoḷilam (N. C.)	Id.	H. M. V. N 18061
3. Enpallikondeeraiah Rāgā Mohanam-Kāpi)	Vasantākoḷilam (N. C.)	Id.	H. M. V. N 18349
4. Kanden kanden (Rāgā Bhagēshvari)	Vēnkatarāmā Iyer, Kunnakudi	Id.	H. M. V. N 18301
5. Kāna vēnum (Rāgā Suratī)	Sathakopan (V. V.)	Id.	Columbia GE 6039
6. Yāro ivar yāro (Rāgā Bhairavī)	Subbulakshmi (M. S.)	Id.	H. M. V. N 18270
7. Id.	Pattammal (D. K.)	Id.	Columbia GE 6250

THE SONGS OF ARUNĀGIRI NĀTHAR LES CHANTS D'ARUNĀGIRI NĀTHAR

Arunāgiri Nāthar lived in the 15th century. He composed numerous Tamil hymns (Tiruppughath, i.e. The Glory of the Lord) in which he sang all the sanctuaries of Kumārā (Kārtkeyā), the deity of whom he was a devotee. His patron was King Praudhā Devarayā of Vijayanagar.

Arunāgiri Nāthar vivait au x^e siècle. A composé de nombreux hymnes tamils (Tiruppughath, c'est-à-dire la Gloire du Seigneur) dans lesquels il a chanté tous les sanctuaires de Kumārā (Kārtkeyā), la divinité qu'il vénérat. Protégé du roi Praudhā Devarayā de Vijayanagar.

1. Namēvu huyilalum (Rāgā Mohanam)	Shanmmukhā Vadivoo	Vln Mridaṅgā	H. M. V. P 5949
2. Niramadi (Rāgā Hamsanandi)	Mani Iyer, Madurā	Id.	Columbia GE 637

THE SONGS OF BHADRĀCHALĀ RĀMĀ DĀS

LES CHANTS DE BHADRĀCHALĀ RĀMĀ DĀS

Bhadrāchalā Rāmā Dās was a bard and saint of the Andhra country. A devotee of Rāmā, he wrote many songs in Telugu. He was a contemporary of Tana Shah (1672-1687) the last Qutb Shahi ruler of Golconda near Hyderabad who imprisoned him. The celebrated Tyāgarājā was influenced by his style.

Bhadrāchalā Rāmā Dās était un barde et un saint du pays d'Andhra. Fervent adorateur de Rāmā, il composa plusieurs chants en telougou. Était contemporain de Tana Shah (1672-1687) le dernier Qutb Shahi qui ait régné sur Golconde (près de Hyderabad) lequel l'emprisonna. Le célèbre Tyāgarājā a subi l'influence de son style.

1 Enna Gānu Rāmā (Rāgā Pantu Varālī)	Sarāśvatī Bāi	Vln Mridangā	H M V ES 4 12 in / 30 cm
2 Id	Subbulakshmi (M S)	Id	H M V N 18680
3 Nanubrovamani (Rāgā Kalvāṇi)	Rādhākṛishnan (T h.) (Flt)	Id	Columbia GE 6258

THE SONGS OF GOPĀLĀKRISHNĀ BHĀRATĪ

LES CHANTS DE GOPĀLĀKRISHNĀ BHĀRATĪ

Gopālā Kṛishnā Bhāratī (1811-1881) is a Tamil song composer, author of a celebrated music drama *Nandar Charitram*.

Gopālā Kṛishnā Bhāratī (1811-1881) est un compositeur tamil, auteur d'un célèbre drame lyrique *Nandar Charitram*.

1 Aiyeh Mehta Kadinam (Rāgā Mālīkā)	Dandapāni Desigar	Orch	H M V N 18197
2 Illai enban (Rāgā Mohanam)	Id.	Id	H M V N 18213
Innamum (Rāgā Kṛavāṇī)	Subrahmanyam (A G) Sattur	Vln Mridangā	H M V N 18365
Śabhāpatikku (Rāgā Abhogī) from/de Nandanar Charitram	Rājagopālā Sharmā (T) (Turaiyur)	Vln	Columbia GE 6317
Thillai veliyāḍē (Rāgā Mālīkā) from/de Nandanar Charitram	Kṛishnā Iyer (V V) Mayavaram	Id	H M V N 18332
6 Thiruvad iyyāranam (Rāgā Kambhoji)	Subrahmanyā Iyer Musiri	Id	Columbia LBE 57

7. Thoothu nee solvai (Rāgā Manīranju)	Dandapāni Desigar	Vln	H. M. V. N 18213
8. Varuhālamo (Rāgā Manju) from/de Nandanar Charitram	Coimbatore Thāyī	Id.	H. M. V. N 1223
9. Vazhimarai thirukkudu (Rāgā Toḍi)	Dandapāni Desigar	Orch.	H. M. V. N 18197

THE SONGS OF KAVI MĀTRUBHŪTĀMAYYA LES CHANTS DE KAVI MĀTRUBHŪTĀMAYYA

Kavi Mātrubhūtamayya of Trichinopoly composed songs and music dramas about 1750.

Kavi Mātrubhūtamayya de Trichinopoly vivait aux environs de 1750 Composa des chants et des drames lyriques

1. Ni Madi Sallaga (Rāgā Ānandā-Bhairavi)	Coimbatore Thāyī	Vln Mridangā	H. M. V. P 1815
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THE SONGS OF KOTISHVARĀ IYER LES CHANTS DE KOTISHVARĀ IYER

Kotishvarā Iyer is a modern song composer who died recently. He belonged to a family of musicians. He wrote songs in the 72 basic scales (Melakartā).

Kotishvarā Iyer est un compositeur moderne, mort récemment. Appartenait à une famille de musiciens. A composé des chants sur les 72 gammes fondamentales (melakartā).

1. Ganamuda panam (Rāgā Jyoti-Savarūpini)	Rāmānārāyaṇā Iyer (S.) Kalakad	Vln Mridangā	H. M. V. N 18297
2. Nādānusandhanā (Rāgā Vagādhīsvari)	Id.	Id.	H. M. V. N 18297
3. Shri Venu Gopālā (Rāgā Darbār)	Sathakopan (V.V.)	Id.	Columbia GE 6039
4. Unnaiallāl (Rāgā Simhendra- Madhyamam)	Parthasarathy (S. V.)	Id.	Columbia GE 6326
5. Velané (Rāgā Shubhapantu- Varāl)	Vēnkatarāmā Iyer, Kannakudi	Id.	H. M. V. N 18290

THE SONGS OF MUTHIAH BHAGAVATAR

LES CHANTS DE MUTHIAH BHAGAVATAR

Harisekallur Muthiah Bhagavatar (1877-1945) was a disciple of Sāmbashivā Iyer and of his son Sabhēsa Iyer. Court musician of Mysore and later of Trivandrum, he composed songs in Tamil, Kanarese and Telugu.

Harisekallur Muthiah Bhagavatar (1877-1945) a été le disciple de Sāmbashivā Iyer et de son fils Sabhēsa Iyer. Musicien de la cour de Mysore, puis de Trivandrum, il a composé des chants en tamil, en idiome du Kanara et en telougou.

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|--|---|------------------------------|----------------------------------|
| 1 Bhuvaneshvarī
(Rāgā Mohana Kalyāni) | Doreswami
Iyengar (V) | Mridangā | Columbia
GE 6531 |
| 2 Durgā Devī
(Rāgā Navaras-Kāṇṇaḍā) | Rājā Iyengar
(B S) | Vln
Mridangā
Harmonium | Columbia
CA 1214 |
| 3 Humāgiri tanayē
(Rāgā Shuddha-Dhanyasī) | Bālāsūbrahmānyam
(G N) | Id | H M V
HT 125
12 in / 30 cm |
| 4 Nībha janagana
(Rāgā Kāmbhojī) | Kittappā (S G) | Id | Columbia
GE 962 |
| 5 Nītu Mahimā
(Rāgā Hansa nandī) | Narāyaṇā
Iyengar (K S)
(Gottuvādyam) | Solo | Columbia
GE 984 |
| 6 Rādha sameta
(Rāgā Mīshrā-Yatmanā) | Bālāsūbrahmānyam
(G N) | Vln
Mridangā | H M V
HT 125
12 in / 30 cm |
| 7 Valluvayakanē
(Rāgā Shanmukhapriyā) | Rajaratnam Pillai
(T. N)
(Nāgasvaram) | Id | Columbia
CA 916 |

THE SONGS OF MUTHUSWAMI DIKSHITAR

LES CHANTS DE MUTHUSWAMI DIKSHITAR

Muthuswami Dikshitar (1775-1835) a contemporary of Tyagarājā and Shyāmā Shastri, was born at Tiruvarur in Tanjore District of a family of musicians. Using rare rāgās, he composed many works with Sanskrit words. He visited all the important South Indian shrines and sang their deities.

Ne a Tiruvarur, dans le district de Tanjore, d'une famille de musiciens, Muthuswami Dikshitar (1775-1835), contemporain de Tyagarājā et de Shyāmā Shastri, composa maintes œuvres musicales en sanscrit, en se servant de rāgās ou modes peu usités. Visita tous les sanctuaires importants de l'Inde méridionale et chanta leurs divinités.

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|--|--------------------------------|-----------------|-------------------|
| 1 Akshayā Langā
(Rāgā Shanarābharaṇā) | Rajam
Pushpavanam | Vln
Mridangā | H M V
GE 818 |
| 2 Kamalāmbambhajā rē
(Rāgā Kalyāni) | Rāmanujā Iyengar,
Ariyakudi | Id | Columbia
A 122 |

3. Mamava Pattabhirāṇḍā (Rāgā Manirangu)	Pattammaḷ (D. K.)	Vln Mridangā	Columbia GE 6173
4. Manasa Guru Guha (Rāgā Ānandā-Bhairavi)	Id.	Id.	Columbia GE 871
5. Māyē tvam (Rāgā Taranginī)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18279
6. Nīrajākshi (Rāgā Hindolā)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 84
7. Sarasā dala nāyanā (Rāgā Taranginī)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18279
8. Shri Bālasubrahmanyā (Rāgā Bilahari)	Vaidhyānāthā Bhagavatār, Chembāi	Id.	Columbia LBE 101
9. Shri Mahaganapatir avatu (Rāgā Gaulā)	Id.	Id.	Columbia LBE 101
10. Shri Subrahmanyā (Rāgā Kāmbhojī)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8997

THE SONGS OF MUTHU THANDAVAR LES CHANTS DE MUTHU THANDAVAR

Muthu Thandavar is a 17th century Tamil composer of devotional songs.
Muthu Thandavar est un compositeur tamīl du XVII^e siècle, auteur de chants spirituels.

1. Adinātheppadiyo (Rāgā Kalyāṇi)	Subrahmanyam (A. G.) Sattur	Vln Mridangā	H. M. V. N 28020
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THE SONGS OF NĀRĀYAṆĀ TĪRTHĀ LES CHANTS DE NĀRĀYAṆĀ TĪRTHĀ

Nārāyaṇā Tīrthā is a Sanskrit writer and philosopher of the 17th century, and is regarded as a saint. Telugu by birth, he wrote the song drama "Krishnā līlā Taranginī". He spent the latter part of his life near Tanjore, where he died.

Nārāyaṇā Tīrthā, écrivain et philosophe du XVII^e siècle, Télougou de naissance, est considéré comme un saint. Auteur du drame lyrique *Krishna līlā Turanginī*. Passa la dernière partie de sa vie près de Tanjore, où il mourut.

1. Jayā jayā Gokulā bālā (Rāgā-Mālikā)	Coimbatore Thāyī (Telugu)	Vln Mridangā	H. M. V. P 1217
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THE SONGS OF NĪLKANTĀ SHIVAN LES CHANTS DE NĪLKANTĀ SHIVAN

Nīlkantā Shivan was born in Karamanai, a suburb of Trivandrum (Travancore), and died in 1901. A man of great spiritual attainments, he wrote devotional songs in Tamil. Pāpanāsham Shivan has been greatly influenced by him.

Né à Karamanai, faubourg de Trivandrum (Travancore). Mort en 1901. Homme d'une rare élévation, auteur de chants spirituels en tamul. Pāpānāsham Shivan a subi profondément son influence.

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|--|--------------------------------|-----------------|--------------------|
| 1. Enraiku Shivaikupai
(Rāgā Mukhārī) | Subrahmanya Iyer,
Musiri | Vln
Mridangā | Columbia
LBE 65 |
| 2. Id. | Rāmānujā Iyengar,
Ariyakudi | Id. | Columbia
A 102 |
| 3. Navasiddhi
(Rāgā Karaharapriyā) | Shrinivāsā Iyer,
Semmangudi | Id. | H. M. V.
N 8077 |

THE SONGS OF PALLAVI GOPALĀ IYER

LES CHANTS DE PALLAVI GOPALĀ IYER

Pallavi Gopālā Iyer composed a few classical songs. He lived a little before Tyagarājā.

Pallavi Gopālā Iyer vivait un peu avant Tyagarājā. A composé quelques chants classiques

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|----------------------------|--|------|--------------------|
| 1. Ambanadu
(Rāgā Todī) | Subrahmanya Iyer
(Dēshmangalam)
(Viṇā) | Solo | Columbia
BA 407 |
|----------------------------|--|------|--------------------|

THE SONGS OF PĀPANĀSHAM SHIVAN

LES CHANTS DE PĀPANĀSHAM SHIVAN

Pāpanāsham Shivan is the most famous of modern Tamil song composers.

Pāpanāsham Shivan est le plus fameux des compositeurs modernes de chants en tamul

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|---|--------------------------------|-----------------|---------------------|
| 1. Ānandānatanam
(Rāgā Kāmbhojī) | Vasantākokilam
(N. C.) | Vln
Mridangā | H. M. V.
N 18219 |
| 2. Kānakānkodī
(pt. 1 & 2) | Mani Iyer, Madurā | Id. | Columbia
GE 6090 |
| 3. Kartikēyā
(Rāgā Todī) | Rāmānujā Iyengar,
Ariyakudi | Id. | Columbia
A 109 |
| 4. Ma dayai
(Rāgā Vasantā) | Subbulakshmi
(M. S.) | Id. | H. M. V.
N 18208 |
| 5. Nee Irangāyenu
(Rāgā Atānā) | Id. | Id. | H. M. V.
N 18100 |
| 6. Pāmālai
(Rāgā Hari-Kāmbhojī) | Vasantākokilam
(N. C.) | Id. | H. M. V.
N 18259 |
| 7. Tāmasamen Swāmī
(Rāgā Todī) | Rādhā and/et
Jayalakshmi | Id. | H. M. V.
N 28021 |
| 8. Tatvamariya Tarama
(Rāgā Rutugoulā) | Parthasarathy
(S. V.) | Id. | Columbia
GE 6380 |

9	Tayé Éxhaipal (Rāgā Bhairavi)	Mani Iyer, Madurā	Vln Mridangā	Columbia GE 694
10	Thapāram (Rāgā Sīmhendra Madhyama)	Subrahmanya Pillai (T P) (Nagasvaram)	Ottu Tavil	H M V N 8992
1	Ulagavazhivilam (Rāgā Atana)	Krishnā Iyer (V V) Mayavaram	Vln Mridangā	H M V N 18332
2	Undukuladaiva (Rāgā Todī)	Rajagopālā Sharma (T), Turaiyur	Id	Columbia CE 6144

THE SONGS OF PURANDARĀ DĀS

LES CHANTS DE PURANDARĀ DĀS

Purandarā Das was a great saint and musician of the 16th century. He wrote a very large number of songs in many different styles and had a considerable influence on the development of South Indian music. He died in 1564.

Purandarā Das grand saint, musicien du XVI^e siècle, est l'auteur d'un nombre important de chants en styles très variés. Eut une influence considérable sur le développement de la musique dans l'Inde méridionale. Mourut en 1564.

1	Jagadoddharanā (Kanarese)	Rājā Iyengar (B S)	Vln Mridanga	Columbia CA 531
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THE SONGS OF RĀMALINGA SWĀMIGAL

LES CHANTS DE RĀMALINGA SWĀMIGAL

Ramalinga Swamigal is a great 19th century Tamil saint and composer of devotional songs.

Ramalinga Swamigal est un grand saint tamul du XIX^e siècle. Auteur de chants spirituels.

1	Arunā jyoti (Rāgā Pantu Varali)	Coimbatore Thayi	Vln Mridangā	H M V P 1222
2	Kandathundo	Subbulakshmi (M S)	Id Orch	H M V N 18205
3	Kallarkum (Rāgā Yadukulā Kambhoji)	Coimbatore Thayi	Vln Mridangā	H M V P 1222
4	Kodayilē Elaippatṛi (Rāgā Māluka)	Kattappā (S G)	Vln Mridangā Harmonium	Columbia GE 963
5	Vanathunmeedu	Subbulakshmi (M S)	Vln Mridangā Orchestra	H M V N 18205
6	Vin padartha (Rāgā Māluka)	Coimbatore Thayi	Vln	H' M V P 1223

THE SONGS OF SADĀSHIVĀ BRAHMENDRĀ

LES CHANTS DE SADĀSHIVĀ BRAHMENDRĀ

Sadāshivā Brahmendrā who lived at the end of the 17th century was a celebrated philosopher and musician. The words of his songs are written in a Sanskrit of beautiful simplicity. A temple to his memory stands on the banks of the Cauvery River in Nerur.

Sadāshivā Brahmendrā, qui vécut à la fin du XVII^e siècle, était un philosophe et un musicien célèbre. Ses chants sont écrits en un sanskrit d'une admirable simplicité. Un temple à sa mémoire s'élève sur les bords de la rivière Cauvery dans le Nerur.

1 Bhajā ré Gopālam (Rāgā Hindolā)	Pattamal (D K)	Vln Mridangā	Columbia GE 6173
2 Mānasā sanchārā re (Rāgā Samā)	Rājarn Pushpavanam	Id	Columbia GE 802
3 Id	Shrinivāsā Iyer, Semmangudi	Id	Twin IF 6781
4 Id	Subrahmanya Pillai (T P) (Nāgisvaram)	Ottu Tavil	H M V N 8989
5 Nahré ré nahré shankā (Rāgā Mohanam)	Shrinivāsā Iyer, Semmangudi	Vln Mridangā	H M V P 12502
6 Gayatrī Vanamālī	Venkatarāma Iyer	Id	H M V N 18740

THE SONGS OF SHRINIVĀSĀ IYENGAR, RAMNĀD

LES CHANTS DE SHRINIVĀSĀ IYENGAR, RAMNĀD

Shrinivāsā Iyengar of Ramnād (1860-1920) composed songs in Telugu and Sanskrit. He was a great scholar and vocalist. His teacher was Patnam Subrahmanya Iyer.

Shrinivāsā Iyengar de Ramnād (1860-1920) composa des chants en télougou et en sanskrit. Grand érudit et grand chanteur, élève de Patnam Subrahmanya Iyer.

1 Era nāpai (Varnam) (Rāgā Todi)	Lakshmi Nārāyanā Iyer, Tanjore	Vln Mridangā	Twin IT 6450
2 Kummaravāṇukī (Rāgā Khamās)	Rāmānujā Iyengar, Ariyakudi	Id	Columbia A 124
3 Marulu Konnadhira (Rāgā Khamās)	Nārāyanā Iyengar (K. S) (Gottuvādyam)	Solo	Columbia GE 984
4 Nee kelana (Rāgā Dēvā Manoharī)	Rāmānujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 130
5 Paramā Pavanā Rāmā (Rāgā Purvā Kalyāṇī)	Rāmānujā Iyengar, Ariyakudi	Id	Columbia A 124

6. Paramā Pavanā Rāmā (Rāgā Pūrvi-Kalyānī)	Nārāyaṇā Iyengar (K. S.) (Gōttuvādyam)	Solo	Columbia GE 251
7. Parulascēvā (Rāgā Natā-Bhairavī)	Chellam Iyengar (D.), Salem	Vln Mridangā	Columbia GE 6361
8. Sāmajavaradā (Rāgā Shuddhā-Sāvērī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 130
9. Saraguṇā pālīmpa (Rāgā Kēdārā-Gaulā)	Subbulakshmi (M. S.)	Id.	Columbia N 18685
10. Shrī Raghukulā nidhim (Rāgā Husseni)	Narayaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 985
11. Shrī Venkatēsham (Rāgā Todī)	Palayur Brothers	Vln Mridangā	Columbia GE 604

THE SONGS OF SUDHĀNANDĀ BHĀRATĪ LES CHANTS DE SUDHĀNANDĀ BHĀRATĪ

Sudhānandā Bhāratī lives in the Pondicherry Ashram and has written the text of many songs, though not the music.

Sudhānandā Bhāratī, poète contemporain, vit à l'ermitage de Pondichéry. Il écrit le texte de plusieurs chants, mais leur musique n'est pas de lui.

1. Allī Malaruda damma (Rāgā Hussenī)	Vasantākokilam (N. C.)	Tānpūrā Vln	H. M. V. N 28042
2. Arul purivāi (Rāgā Hamsadhvani)	Subbulakshmi (M. S.)	Vln Mridangā	H. M. V. N 18364
3. Eppadipāḍinero (Rāgā Karnātakā-Dēvā gāndhārī)	Pattammal (D. K.)	Id.	Columbia GE 6297
4. Indā varam (Rāgā Karaharapriyā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18207
5. Jankarashruti (Rāgā Pūrvi-Kalyānī)	Subbulakshmi (M. S.)	Id.	H. M. V. N 18364
6. Kanneduthāgilum (Rāgā Simhendra- Madhyamā)	Id.	Id.	H. M. V. N 18218
7. Thi Hikum chentanīzhai (Rāgā Virutham)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18259
8. Varuvano Vanakkuyilē	Id.	Id.	H. M. V. N 18249

THE SONGS OF SHYAMĀ SHĀSTRĪ LES CHANTS DE SHYAMĀ SHĀSTRĪ

Shyamā Shāstrī was born at Tiruvarur in the Tanjore district in 1763. His songs have simple words and are few in number, but their musical and emotional value is considerable. He is regarded, with Tyāgarājā and Muthuswāmī Dikshitar, as one of the three great song composers of South India. He died in 1827.

Shyamā Shāstrī, qui naquit en 1763 à Tiruvarur dans le district de Tanjore, composa quelques chants au texte simple, mais d'une grande valeur musicale et très émouvants. Considéré comme l'un des trois grands compositeurs de l'Inde méridionale avec Tyāgarājā et Muthuswāmī Dikshitar. Mort en 1827.

1. Himadrisutē (Rāgā Kalyāṁ)	Veenai Dhanam (Vinā)	Solo	Columbia GE 913
2. Kanaka Saila (Rāgā Punnāgā-Varāli)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8981
3. Nannubrova (Rāgā Lalitā and/et Paraj)	Veenai Dhanam (Vinā)	Solo	Columbia GE 913
4. Nannubrova (Rāgā Todī)	Subrahmanya Iyer, Musiri	Vln Mridangā	Columbia LBE 63

THE SONGS OF SUBRAHMANYA BHĀRATĪ LES CHANTS DE SUBRAHMANYA BHĀRATĪ

Subrahmanya Bhāratī, who died about 1925, was one of the great poets of Indian nationalism.

Subrahmanya Bhāratī, qui mourut en 1925, fut un des grands poètes du mouvement nationaliste de l'Inde.

1. Asakonden vandē	Vasantākokūlam (N. C.)	Vln Mridangā	H. M. V. N 18217
2. Senthamizh nadu (A patriotic song/Chant patnotique)	Subbulakshmi (M. S.)	Id.	H. M. V. N 28050
3. Theyilai thottathilē (A national song/Chant national)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 65
4. Yamarinda (Virutham)	Subbulakshmi, (M. S.)	Id.	H. M. V. N 28050

THE SONGS OF SUBRAHMANYA IYER, PATNAM LES CHANTS DE SUBRAHMANYA IYER PATNAM

Subrahmanya Iyer, Patnam (1845-1902) is a composer of songs in Telugu. He studied music with his uncle, Melattur Ganapati Shāstrī. He first lived in Tiruvayar, later in Madras.

-Subrahmanya Iyer Patnam (1845-1902), qui étudia la musique avec son oncle Melattur Ganapati Shāstri, est l'auteur de chants en télougou. Vécut d'abord à Tiruvayar, puis à Madras

1. Etu namminā (Rāgā Sāverī)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 122
2. Mariveré dikka (Rāgā Shanmukhapriyā)	Shrinivāsa Iyer, Semmangudi	Id.	Twīn FF 6939
3. Id.	Sarasvatī Bāi (C.)	Id	H. M. V. LS 4 12 in /30 cm
4. Nee padamūlé gatyané (Rāgā Navarasa-Kānnadā)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 129
5. Ninu jusi (Rāgā Sowrāshtrā)	Id	Id.	Columbia A 129

THE SONGS OF SVĀTĪ TIRUNAL

LES CHANTS DE SVĀTĪ TIRUNAL

Svātī Tirunal (1813-1847) was Mahārājāh of Travancore. He wrote songs in Sanskrit Malayalam and several other languages. He died young, leaving several books of verse and many beautiful songs.

Svātī Tirunal (1813-1847) était Mahārājāh de Travancore. Composa des chants en sanskrit, en malayalam et en plusieurs autres langues. Mourut jeune, laissant plusieurs recueils de vers et de nombreux chants d'une grande beauté.

1. Mandaradharā (Rāgā Todī)	Ānantālakshmi Satha Gopan	Vln Mridangā	H. M. V. N 18375
2. Padmanabha Pāhu (Rāgā Hindolā)	Kamalā Krishnamurthy	Id.	Columbia GE 6388
3. Sārasā Suvādanā (Rāgā Kalyānī)	Ānantālakshmi Satha Gopan	Id.	H M V. N 18308
4. Shankarā Shri (Rāgā Hamsānandī)	Ānantālakshmi Satha Gopan	Id.	H M V. N 18375
5. Sarasyanābhā (Rāgā Todī)	Vasantā Kumārī (M. L.)	Id.	Columbia GE 6313
6. Sarojanābhā (Rāgā Chakravākam)	Krishnā Iyer (V. V.) Mayāvaram	Id.	H M V. N 28040
7. Smarājanakā (Rāgā Bihāg)	Shrinivāsa Iyer, Sémangudi	Id.	H. M. V. P 12502
8. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6261
9. Vandé sadā (Rāgā Navarasa-Kānnadā)	Krishnā Iyer (V. V.) Mayāvaram	Vln Mridangā	H. M. V. N 28040

THE SONGS OF THĀYUMĀNVAR

LES CHANTS DE THĀYUMĀNVAR

Thāyumānvar is a 15th century Tamil saint and author of devotional songs. Thāyumānvar, saint tamīl du x^e siècle, auteur de chants spirituels.

1. Andamudi thanñilo (Rāgā Todī)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 3563
2. Avananri oranuvum (Rāgā Dhānyasi and/et Sāvēri)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 119
3. Pannēnukana (Rāgā Bhairavi)	Shanmukhā Vadivoo	Id.	H. M. V. P 1243
4. Sollanadīr chatrum	Id.	Id.	H. M. V. P 5949

THE SONGS OF TYĀGARĀJĀ

LES CHANTS DE TYĀGARĀJĀ

Tyāgarājā (1767-1847) is a very celebrated poet, saint and musician of South India. He was born at Tiruvarur near Tanjore in 1767 of a family of Telugu Brahmanās. He settled down in Tiruvayar, studied Sanskrit and music, and led an ascetic life. He composed a vast number of songs and two music dramas. He had a profound influence on the development of South Indian music and invented a number of new modes (rāgās).

Tyāgarājā (1767-1847), saint, musicien et poète très célèbre de l'Inde méridionale. Naquit en 1767 à Tiruvarur, près de Tanjore, d'une famille de brahmanes télougous. S'établit à Tiruvayar, où il étudia le sanscrit et la musique, tout en menant une vie ascétique. Composa un nombre considérable de chants et deux drames musicaux. Eut une profonde influence sur le développement de la musique de l'Inde méridionale; on lui doit quantité de nouveaux modes (rāgās).

1. Alakalālla (Rāgā Madhyamādi)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 114
2. Ammarāvamma (Rāgā Kalyāṇī)	Kittappā (S. G.)	Id.	Columbia LBE 53
3. Anurāgamu (Rāgā Saravasti)	Maṇi Iyer, Madura	Id.	Columbia GE 632
4. Anupamagunāmubudhi (Rāgā Atāṇā)	Rāmānujā Iyengar Ariyakudī	Id.	Columbia A 114
5. Brova Bāramī (Rāgā Bahudari)	Veenāi Dhanam	Solo	Columbia GE 982
6. Chalamēlarā (Rāgā Mārgā-Hindolā)	Rādḥā and/et Jayalakshmi	Id.	H. M. V. N 28517
7. Chethulara (Rāgā Bhairavi)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 603

8	Darini Telusu konti (Rāgā Shuddhā Sāveri)	Mani Iyer, Madura	Vln Mridangā	Columbia GE 805
9	Datchu ko valana (Raga Todu)	Krishnamurthi Shāstrigal Budalur (Gottuvadyam)	Id	Columbia BA 403
10	Dinamani Vamshā (Rāgā Hari Kāmbhoji)	Chowdiah (T) Mysore (Vln)	Mridangā	Columbia GE 167
11	Id	Rāmanujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 128
12	Dunmargā (Rājā Ranjani)	Mani Iyer Madurā	Id	Columbia GE 6080
13	Edutanulachite (Rāgā Shankarābha ranam)	Rajagopālā Sharmā (T) Turaiyur	Id	H M V HT 110 12 in / 30 cm
14	Elavataramu (Rāgā Mukhari)	Ramānujā Iyengar Ariyakudi	Id	Columbia A 128
15	Elavataramu (Rāgā Mukhari)	Vasantākokilam (N C)	Id	H M V N 18816
16	Emi Jēsite (Rāgā Todu)	Sanjivā Rao Palladam (Flute)	Id	Columbia LBE 38
17	Entavedukontu (Rāgā Sarasvatī Manohari)	Sathakopan (V V)	Id	Columbia GE 6287
18	Entā Bhagvamo (Rāgā Sarangā)	Ramanujā Iyengar Ariyakudi	Id	Columbia ES 5 12 in / 30 cm
19	Enta Nerchina (Rāgā Shuddhā Dhanyasi)	Pattammal (D K)	Id	Columbia GE 6203
20	Entara (Rāgā Hari Kāmbhoji)	Sanjivā Rao, Palladam	Id	Columbia GE 969
21	Entuku Dayaradu (Rāgā Todu)	Lakshmi Nārayanā Iyer Tanjore	Id	Twin FT 6516
22	Etavunarā (Rāgā Kalyāni)	Shrinivasā Iyer Semmangudi	Id	Columbia VE 62
23	Évara madukudurā (Rāgā Kalyāni)	Vasantā Kumārī (M L)	Id	Columbia GE 6394
24	Evarani (Rāgā Nāḍachintāmani)	Coimbatore Thāyī	Id	H M V P 1211
25	Evarani (Rāgā Nāḍachintāmani.)	Mahālingam (T R) (Flt)	Tānpurā Vln	Columbia GE 6505
26	Evarani (Rāgā Devatāmritā varshāni)	Subrahmanya Iyer, Deshmangalam (Viṇa)	Solo	Columbia BA 404

27. Evarani (Rāgā Devatāmritā- varshāni)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 603
28. Evarani (Rāgā-Nāḍā chintāmani)	Kuttappā (S. G.)	Id.	Columbia GE 978
29. Evari Māta (Rāgā Kāmbhoji)	Rūṇṇujā Iyengar, Aryakudi	Id.	Columbia A 106
30. Id.	Sanjivā Rao, Palladam (Flt)	Id.	Columbia BEX 2 12 in / 30 cm
31. Evariki Telusunu (Rāgā Dhanyasi)	Vaidhyānāthā Bhagavatar	Id.	Columbia GE 6300
32. Giripai nelli (Rāgā Sāhanā)	Sanjivā Rao, Palladam (Flt)	Id.	Columbia GE 966
33. Evarurā (Rāgā Mohanam)	Rājagopālā Sharmā (T.), Turaiyur	Id	H. M. V. HT 106 12 in / 30 cm
34. Gītārthamu (Rāgā Surati)	Kuttappā (S. G.)	Id.	Columbia LBE 14
35. Gītārthamu (Rāgā Surati)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 232
36. Hari Nenendu (Rāgā Karnatakā-bihāḡ)	Subrahmanya Pillai, Chittoor	Vln Mridangā	Columbia LBE 88
37. Hecharikā (Rāgā Yādukulā- Kāmbhoji)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 147
38. Intasowkyamani (Rāgā Kāpī)	Chowdiah (T.), Mysore	Mridangā	Columbia GE 921
39. Inta Kannananthamē (Rāgā Bilahari)	Rājamanukam Pillai (Vln)	Mridangā Vln Drone	Columbia CA 1365
40. Kaddanavankē (Rāgā Todī)	Vasantākokulam (N. C.)	Vln Mridangā	H. M. V. N 18817
41. Kālaharaṇā (Rāgā Shuddhā Sāverī)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 593
42. Kaligiuntē (Rāgā Kīravāṇī)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 970
43. Karuṇā Samudrā (Rāgā Dēvā-Gāndhārī)	Lakshmi Nārāyaṇā Iyer, Tanjore	Id.	H. M. V. N 8640

44. Koluvaḥ Yunnadē (Rāgā Bhairavī)	Gopālākṛṣṇā Iyer, Mārūṅgapuri (Vln)	Mṛidangā	Columbia CA 618
45. Kommarōvaniki (Rāgā Khamās Javālī)	Kṛṣṇnamurthy Shāstrigal Budalur (Gottuvādyam)	Id.	Columbia BA 406
46. Kopāmetula (Rāgā Shuddhā Dhānyasi)	Pattammal (D. K.)	Vln Mṛidangā	Columbia GE 6203
47. Kṛipā juchutaku (Rāgā Chhayā tarranginī)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu	Columbia GE 713
48. Kshīra Sāgara Sayanā (Rāgā Dēvā-Gandhārī)	Coimbatore Thāyi	Vln Mṛidangā	H. M. V. P 1208
49. Id.	Rājā Iyengar (B. S.)	Vln Mṛidangā/ Harmonium	Columbia CA 530
50. Kshīrā Sāgarā (Rāgā Dēvā-Gāndhārī)	Sanjivā Rao, Palladam (Flt)	Vln Mṛidangā	Columbia GE 968
51. Mānasā Etulortunē (Rāgā Malaya-mārutā)	Kēsavā Bhagavatār (K. V.)	Id.	Twin- FT 16031
52. Mānasā Shṛī Rāmā (Rāgā Esa-Manoharī)	Subrahmanyam Pillai & Brothers, Thiruvizhimizh- alai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
53. Manasu Svādhīnā (Rāgā Shankarābharanam)	Nārāyanā Iyengar (K. S.) (Gottuvādyam)	Vln Mṛidangā	Columbia GE 872
54. Id.	Sanjivā Rao, Palladam (Flt)	Solo	Columbia GE 992
55. Merusamānā (Rāgā Mayamalava- Gaulā)	Chodwiah (T.), Mysore	Mṛidangā	Columbia GE 593
56. Mohanarāmā (Rāgā Mohanam)	Vishvanāthā Iyer, Mahārājāpuram	Vln Mṛidangā	H. M. V. N 18813
57. Mundu Vēnukā (Rāgā Darbār)	Parthasarathy (S. V.)	Id.	Columbia GE 6305
58. Nādā tanumanisam (Rāgā Chittaranjani)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18964
	Maṇi Iyer, Madurā	Vln Mṛidangā	Columbia GE 6347

60	Nāṅumomuganēḷer u (Rāḡā Abēṇi)	Rājā Ivengir (B S)	Vln Mridangā Ghatam	Columbia CA 557
61	Id	Subrahmanya Iyer, Musiri	Vln Mridangā	Columbia 1 BF 30
62	Nammū Vachina (Rāḡā Kalyāṇi)	Vaidhyanāthā Bhagavatār, Chembai	Id	Columbia LBL 100
63	Nata Jana (Rāḡā Simhendra Madhyamam)	Sanjivā Rao, Palladam (Flt)	Id	Columbia GE 970
64	Nee Bhaktibhāgyasutā (Rāḡā Javā-Manoharī)	Nāṇvaṇḍā Ivengar (K S) (Gottuvāḍyam)	Solo	Columbia VE 41
65	Nee bhajanā gāṇā (Rāḡā Nāyaki)	Kumārī Lakshmi	Vln Mridangā Ghatam	H M V. N 28559
66	Nee Dayarāda (Rāḡā Vasanatā Bhairavī)	Vasantākokilam (N C)	Vln Mridangā	H M V. N 18816
67	Nee Nāṇārupmūlaku (Rāḡā Sourāshtrā)	Rāmaewāṇi, Sembanarkovī, (Nāgasvaram)	Ottu Tavil	H M V. P 1469
68	Nenarunchinaunu (Rāḡā Mālavi)	Veenai Dhanam (Vln)	Solo	Columbia GE 983
69	Nidhishālā (Rāḡā Kalyāṇi) (pt. 1 & 2)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6148
70	Nijamaramamū lanu (Rāḡā Umābharaṇam)	Subrahmanyam Pillai & Brothers, Thiruvizhumiz- halai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
71	Id	Veenai Dhanam (Vln)	Solo	Columbia GE 982
72	Ninnu Viṇā (Rāḡā Navarāsā Kānnadā)	Mahalingam (T. R.) (Flt)	Vln Mridangā	Columbia GE 6274
73	Niravadi Sukhadā (Rāḡā Ravi Chandrikā)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731
74	Nityā Rūpā (Rāḡā Darbār)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 969
75	Odanu janpē (Rāḡā Sāranga)	Kannamma (S K)	Orch	H M V. N 28572

76. Orajoobu (Rāgā Kānnadā-Gaulā)	Mani Iyer, Madura Vln Mridangā	Columbia GE 6080
77. Pāhi Rāma (Rāgā Yadukulā- Kāmbhoji)	Subrahmanya Iyer, Id. Musiri	Columbia LBE 83
78. Pakkalanilabadi (Rāgā Karaharapriyā)	Rājagopālā Sharmā, Id. Turiyur	H. M. V. HT 105 12 in./30 cm
79. Palukavēmina (Rāgā Pūrnā-Chandrikā)	Subrahmanya Pillai & Brothers, Thiruvizhimizh- alai (Nāgasvaram)	Ottu Tavil Columbia GE 713
80. Paralokā bhayā (Rāgā Mandari)	Lakshmī Nārāyaṇā Iyer, Tanjore	Vln Mridangā Twin FT 6451
81. Paramātmudu (Rāgā Vagadishvari)	Shankara Shāstri, Ēmani (Vīnā)	Mridangā H. M. V. N 18928
82. Paramukha mēlara (Rāgā Surati)	Lakshmī Nārāyaṇā Iyer, Tanjore	Vln Mridangā Twin FT 6451
83. Paridānamichitē (Rāgā Bilahāri)	Rāmānujā Iyengar, Ariyakudī	Id. Columbia A 120
84. Pattividuvarādu (Rāgā Manjari)	Shrīnivāsā Iyer, Semmangudi	Id. Twin R 6986
85. Rāga sudhā rasā (Rāgā Andolikā)	Kittappā (S. G.)	Id. Columbia GE 962
86. Raghuvaranannu (Rāgā Pantu-Varāli)	Vaidhyānīthā Bhagavatar, Chembai	Id. Columbia LBE 40
87. Rakshabettarē (Rāgā Bhairavi)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil H. M. V. N 18945
88. Rāma Bāna (Rāgā Sāvērī) (pt. 1 & 2)	Coimbatore Thāyi	Vln Mridangā H. M. V. P 1214
89. Ramābhirāma (Rāgā Dhanyāsi)	Rājagopālā Sharmā (T.), Turiyur	Id. Columbia GE 6316
90. Rāma nannu (Rāgā Harikāmbhoji)	Pattammal (D. K.)	Id. Columbia GE 6339
91. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā Columbia GE 6175
92. Rāmancevē (Rāgā Nārāyaṇi)	Rādhā and/or Jayalakshmī	Vln Mridangā H. M. V. N 18939

93	Rāmaneeve (Rāgā Nārāyaṇi)	Subrahmanya Pillai (T P) (Nagasvaram)	Ottu Tavil	H M V N 18964
94	Rāmā nīnne (Rāgā Husseni)	Ramānujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 116
95	Id	Rāja Iyengar (B S)	Id	Columbia CA 953
96	Id	Subrahmanya Pillai (T P) (Nāgasvaram)	Ottu Tavil	H M V N 8981
97	Ramā Nīpai (Rāgā Kedāram)	Subrahmanyam Pillai & Brothers, Thiruvizhumuz- halai (Nagasvaram)	Id	Columbia GE 147
98	Rāma niyedā (Rāgā Karaharāpriyā)	Rāmanujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 116
99	Id.	Chowdiah (T), Mysore (Vln)	Mridangā	Columbia GE 225
100	Ramanī samānā (Rāgā Karaharāpriyā)	Veenai Dhanam (Vinā)	Solo	Columbia GE 983
101	Ranidhi (Rāgā Manirangu)	Subrahmanya Pillai, Chittoor	Vln Mridangā	Columbia GE 6115
102	Sadbhaktiyu gala (Rāgā Ānanda Bhairavi)	Rāmanujā Iyengar, Ariyakudi	Id	Columbia ES 5 12 in /30 cm
103	Sāmajavara gamana (Rāgā Hindolā)	Subrahmanya Pillai, Chittoor	Id	Columbia LBE 86
104	Id	Krishnamurthy Shastriḡal, Budalur (Gottuvādyam)	Id	Columbia BA 406
105	Shve Pāhumām (Rāgā Kalyāṇi)	Vasantākokilam (N C)	Id	H M V N 18552
106	Sitāmma (Rāgā Vasantā)	Lakshmi Narāyaṇā Iyer, Tanjore	Id	H M V N 8640
107	Id	Vishvanāthā Iyer, Mahārajapuram	Id	H M V. N 18838
108	Shrīkanthā (Rāgā Bhavāpriyā)	Shrinivasā Iyer, Semmangudi	Id	Twinn FF 6681
109	Shrī Naradā nadā (Rāgā Kāṇṇaḡa)	Veenai Dhanam (Vinā)	Solo	Columbia GE 576
110	Shringarinchukonny (Rāgā Surati) from/de Nandar Chantram)	Kannamma (S K.)	Orch	H M V. N 28572

111. Shri Raghukulā (Rāgā Hamsadhvani)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 632
112. Shri Raghavarā (Rāgā Bhairavī)	Vecnai Dhanam (Vinā)	Solo	Columbia GE 981
113. Shri Rāmā Jaya Rāmā (Rāgā Yadukulā- Kāmbhojī)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1815
114. Sujanā jivanā (Rāgā Khamas)	Bangalore Thāyi	Id.	H. M. V. P 5259
115. Sundarēshvaruni (Rāgā Shankarābhaṇam)	Gopālākrishnā Iyer (T. S.)	Id.	H. M. V. N 28523
116. Sundarī (Rāgā Kalyānī)	Vishvanāthā Iyer, Mahārājapurām	Id.	H. M. V. N 18631
117. Sundarinannindarulo (Rāgā Begadā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 28575
118. Svamiku Sari (Rāgā Begadā)	Rājamanikam Pillai (Vln)	Mridangā Vln Drone	Broadcast GR 2426
119. Svararāgasudhā (Rāgā Shankarābha- ṇam)	Subrahmanya Iyer, Deshmangalam	Solo	Columbia BA 402
120. Id.	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu Tavil	Columbia GE 134
121. Telisi Rāmā (Rāgā Purnā-Chandrikā)	Mani Iyer, Madurā	Vln Mridangā	Columbia GE 6347
122. Toli janma (Rāgā Bilahārī)	Rājam Pushpavanam	Id.	Columbia GE 802
123. Thāla Kallā (Rāgā Arabī) (pt. 1 & 2)	Shrinivāsā Iyer, Semmangudi	Id.	Columbia A 131
124. Undēdi Rāmudu (Rāgā Hari-Kāmbhojī)	Vishvanāthā Iyer, Mahārājapuram	Id.	H. M. V. N 18838
125. Upachāramu (Rāgā Bhairavī)	Anantālakshmi Satha Gopān	Id.	H. M. V. N 28576
126. Id.	Kēsavā Bhagavatār (K. V.)	Id.	Twin FT 2122
127. Vararagulayā	Kumārī Lakshmi	Id.	H. M. V. N 28559
128. Vāsudēvāyani (Rāgā Kalyānī)	Bālīsubrahma- nyam (G. N.)	Id.	H. M. V. HT 123 12 in./30 c
129. Vēṇu gānā (Rāgā Kedīrā-Gaulā)	Kēsavā Bhagavatār (K. V.)	Id.	Twin FT 2122

130. Vidumu Saya (Rāgā Karaharāpriyā)	Nārāyanaswāmī Iyer, Pudukottai (Vln)	Mridangā	H. M. V. P 66
131. Viṇṇādanā (Rāgā Dēvā-Gāndhārī)	Subrahmanya Iyer, Deshmangalam (Viṇā)	Solo	Columbia BA 404
132. Vinatā sūtā (Rāgā Hari-Kāmbhoji)	Rājagopālā Sharma (T.) Turaiyur	Vln Mridangā	H. M. V. HT 105 12 in./30 cm
133. Yē Rāmuni (Rāgā Vakulabharāṇa)	Subrahmanya Pillai, Chittoor	Id.	Columbia GE 6289
134. Yochanā Kamalā (Rāgā Darbār)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731

THE SONGS OF VASUDĒVĀCHĀRYĀ LES CHANTS DE VASUDĒVĀCHĀRYĀ

Vasudēvāchāryā is a song composer now about 80 years of age. He is chief musician at the court of Mysore.

Vasudēvāchāryā est un compositeur contemporain. Agé de quatre-vingts ans environ. Principal musicien de la cour de Mysore.

1. Brochévaru (Rāgā Khamās)	Subbulakshmi (M. S.)	Vln Mridangā	H. M. V. N 28557
2. Palukavadémiré (Rāgā Dēvā-Manohari)	Rāja Iyengar (B. S.)	Vln Mridangā Harmonium	Columbia CA 1273
3. Parakélanaiya (Rāgā Samā)	Rāja Iyengar (B. S.)	Id.	Columbia CA 1273
4. Shrīmadadi Tyāgarājā (Rāgā Mālīkā)	Rāja Iyengar (B. S.)	Id.	Columbia CA 1273

THE SONGS OF VĒDĀNĀYAKAM PILLAI LES CHANTS DE VĒDĀNĀYAKAM PILLAI

Vēdānāyakam Pillai (1824-1889) was one of Gopālā Krishnā Bhārati's disciples. He is said to have composed more than one thousand devotional songs (Kīrtanās) in Tamil. He was a Christian.

Vēdānāyakam Pillai (1824-1889) fut l'un des disciples de Gopālā Krishnā Bhārati. Passe pour avoir écrit plus d'un millier de chants spirituels (kīrtanās) en tamīl. Était chrétien.

1. Innamum Tāmatamen (Rāgā Mālīkā)	Kumbakonam Brothers	Vln Mridangā	Columbia GE 6375
2. Karuṇāmay nidhiyē (Rāgā Hindola)	Bālāsbrahma- nyam (G. N.)	Id.	H. M. V. HT 124 12 in./30 cm

3. Nalla sakunam (Rāgā Shanmukhā-Priyā)	Bālāsubrahma- nyam (G. N.)	Vln Mridangā	H. M. V., HT 124 12 in./30 cm
4. Ninaippathappothu (Tamil)	Pattammal (D. K.)	Id.	Columbia GE 6161
5. Sonnadellam (Rāgā Karaharapriyā)	Rājam (S.), Mayāvaram	Id.	Columbia GE 6387

THE SONGS OF VEENAI KUPPIA

LES CHANTS DE VEENAI KUPPIA

Veenai Kuppia (c. 1850) was a musician and song composer from Tiruvorrigur near Madras. He was the father of Tiruvorrigur Tyāgayyar.

Veenai Kuppia, qui vivait vers 1850, était un musicien et compositeur de chants de Tiruvorrigur, près de Madras. Père de Tiruvorrigur Tyāgayyar.

1. Vināyakā (Rāgā Hansadhvani) (Telugu)	Rādhā and/et Jayalakshmi	Vln Mridangā	H. M. V. N 1839
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PART III
FOLK AND TRIBAL MUSIC

TROISIÈME PARTIE
MUSIQUE POPULAIRE ET DE TRIBUS

FOLK SONGS

CHANTS POPULAIRES

India has an immense folklore each tribe, each social or professional group maintains its traditions and preserves songs and dances which are sometime of great antiquity and originality Unfortunately not even a rough survey of these riches has so far been made, and in the very few songs that have been recorded the original form and accompaniment have often been altered

L'Inde possède un immense folklore, chaque tribu chaque groupe social ou professionnel y gardant ses traditions et conservant ses chants et ses danses qui sont parfois très anciens et originaux Malheureusement un inventaire même sommaire de ce folklore reste encore à faire et dans les rares chants enregistrés la forme et l'accompagnement qu'ils avaient à l'origine ont été souvent altérés

KATHAKALI

(Malabar dance drama)
(Drame dansé de Malabar)

	Performed by Joue par	Accompaniment Accompagnement	
1 Kandivar Kuzhalai (<i>Malayalam</i>)	Lalitha Bai K B	Orch	H M V N 8893
Shankarā Jayā (<i>Malayalam</i>)	Id	Id	
2 Kandal ethrayum (<i>Malayalam</i>)	Id		H M V N 8907
Kanjadhalayatha (<i>Malayalam</i>)	Id		
1 Kathakali Keli Kotta (<i>Malayalam</i>)	Gopinath s Party	Orch	H M V N 18958
Id (pt 2)	Id	Id	
2 Unarunara (<i>Malayalam</i>)	Id	Flt Reed drone/ Hautbois Mridangā Kartālā	H M V N 8916

BENGALI FOLK SONGS

CHANTS POPULAIRES EN BENGALI

ABBASUDDIN AHMED

Born in 1905 in Cooch Behar in Bengal He studied with Ustad Jamiruddin Khān and later with Kazi Nazrul Islam He collected many songs from the

rich folklore of North Bengal. Employed from 1942 by the Government of Bengal he is now additional song publicity organizer of the Government of East Bengal (Pakistan)

Ne en 1905 dans le Cooch Bear au Bengale. Il a travaillé avec Ustad Jamiruddin Khan puis avec Kazi Nazrul Islam. A recueilli beaucoup de chants appartenant au riche folklore du Bengale. Entré en 1942 au service du gouvernement du Bengale, il est maintenant assistant pour l'organisation de la propagande en faveur du chant, près le gouvernement du Bengale Oriental (Pakistan)

	Style of song Style	Accompaniment Accompagnement	
1 Agé jānlé toré (Bengali) by/par Jasimuddin	Bhātialī	Harmonium Flt Mandolā Tablā	H M V N 7392
Jaré aghāt hanlī (Bengali) by/par Jasimuddin	Id	Id	
2 Tora ke ké jabī (Bengali) by/par Jasimuddin	Village song/ Chant de village	Ekatāra Tabla Harmonium Mandola	H M V N 7484
Gangera kularé gēlo (Bengali) by/par Jasimuddin	Bhātialī	Flt Tablā Ekatārā	—
3 Āga naye dubudubu (Bengali) (Tradit.)		Dotārā Flt Tabla Kartālā	H M V N 17332
Fānde padia bagā kāndé (Bengali) (Tradit.)	Bhao-aiyā Love song/Chant d amour	Id	
4 Nāo sādīā dé (Bengali) by/par Gīrin Chakravarty	Song of racing boat men/Chant de bateliers de course	Id	H M V N 27055
Mayura pankhī nauka (Bengali) by/par Gīrin Chakravarty	Bhao-aiyā Love song/Chant d amour	Id	
5 O morā chandare (Bengali) by/par Abdul Karīm Torshā nadi (Bengali) by/par Abdul Karīm	Bhātialī	Id Id	H M V N 27143

6. Gururā padē prēmābhakti (Bengali) (Tradit.)	Murshidi song, in praise of the spiritual guide/ Chant Murshidi, louange au guide spirituel	Dotārā Fit Tablā Kartālā	H. M. V. N 27286
O mana Guru bhaja ré (Bengali) (Tradit.)	Id.	Id.	
7. O parānér mājhi (Bengali) by/par Ashutosh Chowdhury Konā khāné jāo baiā (Bengali) by/par Ashutosh Chowdhury	Song of the sāmpan (heavy boat) Chant du sampan (bateau lourd) Bhātālā	Id. Id.	H. M. V. N 27313
8. Parērā adhina Kairāse (Bengali) (Tradit.) Prānēra bandhuré (Bengali) (Tradit.)	Bhāo-aiyā	Id. Id.	H. M. V. N 27431
9. Tomārā lāgiā ré kālā (Bengali) (Tradit.) Sūnā lo Rādhikā (Bengali) (Tradit.)		Id. Id.	H. M. V. N 27503
10. Oi nā rūpé nayanā diē (Bengali) by/par Jasimuddin Sonārā baranī kannyā (Bengali) by/par Jasimuddin		Id. Id.	H. M. V. N 27545
11. Shonā lalitē o bishākhā (Bengali) (Tradit.) Shyāmerā bānshi bājē lo (Bengali) (Tradit.)		Id. Id.	H. M. V. N 27632

KANARESE POPULAR SONGS
CHANTS POPULAIRES EN IDIOME DU KANARA

1. Subhas Bose Lavani (Kanarese) Nehru Patel Lavani (Kanarese)	Kāmadā Lavani Sahityā Sanghā Id.	Mridangā Kartālā Id.	H. M. V. N 18405
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MALAYALAM FOLK SONGS
CHANTS POPULAIRES EN MALAYALA

1	Cheekithirukiya (<i>Malayalam</i>)	Janamma and/et Balakrishna Menon	Orch	H M V N 8902
	Thamburathiyuda (<i>Malayalam</i>)	Id	Id	
2	Vada vadanalai (<i>Malayalam</i>)	Id	Id	H M V N 8924
	Mukkannan (<i>Malayalam</i>)	Id	Id	

MANIPURI FOLK SONGS
CHANTS POPULAIRES EN MANIPURI

	Sung by Chanté par	Accompaniment Accompagnement	
1	Jadi jabigo (<i>Manipuri</i>)	Ibempisak Devi Kholā Harmonium Kartālā	Columbia GE 7101

MARATHI FOLK SONGS
CHANTS POPULAIRES EN MARATHI

1	Kandewarā ghe gojurwana (<i>Marathi</i>) Gaulan	Lamibai Jadhav	Tablā Tanpura	Columbia GE 8116
	Kuthwarā sosu mi dhunga na (<i>Marathi</i>) Gaulan	Id	Id	
2	Nako Vajabun murali (<i>Marathi</i>) Gaulan	Shri Hari Vishnupant Pagnis	Id	H M V N 5093
	Kāshi jaun mi Vrindāvana (<i>Marathi</i>) Gaulan	Id	Id	

PUSHTO SONGS
CHANTS EN POUCHTOU

1	Laga majanu hase	Azum Khan	Tabla Orch	H M V N 13508
	Da cha da bakhita	Id	Id	

2	Che tajalli dé	Azim Khan	Tabla	H M V
	Da baltana dalasa	Id	Orch	N 13520
3	Dariya khvari	Amir Gul	Id	H M V
	Hasā munasibā	Id	Id	N 13505
4	Vahā ashakā	Id	Id	H M V
	Khamā la gulazāran	Id	Id	N 13514

SANTALĪ TRIBAL MUSIC
MUSIQUE DE TRIBU EN SANTAL

1	Mahuya bone chandā uthéché (Santalī dance/Danse santal)	Shrimati Pramodā	Flt Small drum/ Petit tam bour kartālā Ekatarā	H M V N 9732
	Chuḍirā tālé nudirā malā (Santalī dance/Danse santal)	Id	Id	
2	Ranga mātir pathe lo	Id	Id	H M V N 9881
	Tepāntarerā mathe bandhu lo	Id	Flt kartālā Patar bhepu	

TAMIL POPULAR SONGS
CHANTS POPULAIRES EN TAMIL

1	Uzhavanum Idayanum	Raghavan I V	Vln Mridangā Orch	H M V N 18285
	Id (pt 2)	Id	Id	
2	Popular Music	Kali Ratnam & party	Drums/ Tambours	Columbia CA 1450

PART IV
TIBETAN, NEPALI, AND SINGHALESE MUSIC

QUATRIÈME PARTIE
MUSIQUE DU TIBET, DU NÉPAL
ET DE CEYLAN

PART IV

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MUSIQUE DU TIBET, DU NÉPAL
ET DE CEYLAN

TIBETAN RECORDS DISQUES TIBÉTAINS

The Tibetan system of music is more akin to the Chinese than to the Indian system. It has, however, a character of its own and a wonderful dramatic quality. Due to the difficulties of recording, very few records of classical Tibetan music have thus far been made.

The following selection of authentic traditional music, sung and played mainly by monks of Lhasa monasteries, should be an essential part of every record library.

Le système musical tibétain est plus apparenté au système chinois qu'à celui de l'Inde. Mais il a un caractère bien à lui et est d'une rare qualité dramatique. En raison des difficultés d'enregistrement, très peu de disques de musique classique tibétaine ont pu être édités jusqu'ici.

La sélection suivante, de musique traditionnelle authentique, chantée et jouée par les moines des monastères de Lhasa, devrait constituer l'essentiel de toute discothèque.

Performed by
Interprété par

Amalai-Ho	Lhasa Orchestra/Orchestre de Lhasa	H. M. N 166
Tse-Chu-Cho-Pa (The Offering of the 10th/ L'Offrande de la dime)	Monks of the Maru Monastery, Lhasa/Moines du monastère de Maru, Lhasa	H. M. N 1662
Da-We Sing-Ge (The Lion of the Moon/ Le lion de la lune)	Lashi, Hlakpa and Dachung of the Kyumu Lunga troupe/Lashi, Hlakpa et Dachung de la troupe Kyumu Lunga.	
Da-We Shon-Nu (The youngest brother of the moon/Le plus jeune frère de la Lune)		
Cha-Tshang Go-Tshang (The Nest of Birds/ Le nid d'oiseaux)	Lhasa Orchestra/Orchestre de Lhasa.	H. M. N16624
Ta-La Shi-Ba (Good Luck) Bonne chance)	Id.	
Tru Dzing (Boatmen's song/ Chant de bateliers)	Kyumulunga Troupe (Lhasa) Troupe de Kyumuluṅga (Lhasa)	H. M. N 1667
Muti-Gyal-Po (The Pearl King/ Le Roi des perles)	Id.	

- | | | |
|---|--|--|
| 5. Su-Ki-Nyi-Ma -
(Lady as bright as the Sun/
Dame, brillante comme le
soleil)
from a historical play/d'une
pièce historique
Dram-Du-Nyen-Kyon
(Song of Good Wishes/
Chant de souhaits)
and/et
Dru-La-Ha-Dra
(Dragon Music/
Musique de dragons) | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.

N 1667 |
| 6. Mang-Ma
(Ancient song in Five Parts/
Ancien chant en cinq par-
ties)
Gya-Lu-Se
(The Sea-Goddesses/
Les déesses de la mer) | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.

N 16679 |
| 7. Sha-Gya-Tsho Ri
and/et
Hruk-Cha-La
Ta-La-Shi-Ba (pt. 2) | Kyumulunga Troupe (Lhasa)
Troupe de Kyumulunga
(Lhasa)
Id. | H. M. V.

N 16794 |
| 8. Sonam Yangchen
Dzong-Pa Nam-Sum | Id.
Id. | H. M. V.

N 16796 |
| 9. Pa-Ma O-Ba
Sung-La Miang | Id.
Id. | H. M. V.

N 20018 |
| 10. Sung Omo-Ri
Nor-Sangyum | Id.
Id. | H. M. V.

N 20019 |
| 11. Nor-Sang 'Trang-Sum

Lha-Brang Sam-Pa | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.

N 20020 |
| 12. Nor-Sang
So-Ya-La | Id.
Id. | H. M. V.

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